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STAR WARS

INSIDER

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ON THE NEW SEASON
OF STAR WARS:
THE CLONE WARS!

ISSUE #120
OCTOBER 2010
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STAR WARS

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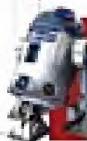
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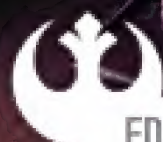
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**"Still, the future of all Jedi uncertain is.
Move forward cautiously we must."**

Yoda, "Children of the Force" *Star Wars: The Clone Wars*

Well, it didn't take long for the third season of *Star Wars: The Clone Wars* to arrive on our screens, did it? It seems like only yesterday we were watching stunned as Boba Fett and his bounty hunter cohorts were menacing the Jedi and now we have all-new tales of clones in training, the return of Cad Bane, and... Well, you'll see!

The new season has a lot to live up to, but don't doubt that this is one series that gets bigger and better with every season!

This issue of *Star Wars Insider* celebrates the return of the show that your television set was built for, as we quiz supervising director Dave Filoni about ARC troopers, toys, and why Ahsoka is in for a rough time.

Throughout coming issues, we'll bring you plenty of interviews with the cast and crew behind the series, along with a few cool surprises.

It's amazing to think that, for younger fans, *The Clone Wars* is their first taste of the *Star Wars* saga! I'm

probably going to seem ancient, but my first *Star Wars* experience was reading the comic book adaptation of *The Empire Strikes Back* in 1980, with vivid art by the legendary Al Williamson. Sadly, Williamson passed away earlier this year, but here at



TOY TALES!

Head for page 30 to discover how the toy-making masters at Hasbro have been putting the 'action' into action figures for more than 15 years!

Insider we felt it was only right to pay tribute to one of the true masters. Hopefully some of our younger readers will check out his work and become inspired! After all, it's happened before...

May the Force be with you all!

Jonathan Wilkins

Jonathan Wilkins, Editor



DOCKING BAY

STAR WARS: THE CLONE WARS

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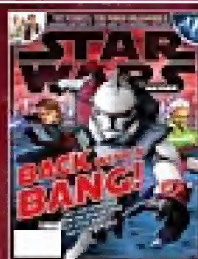


COVER STORY!

Every issue of *Star Wars Insider* is also available with a text-free cover for subscribers, and with an exclusive cover image at selected comic stores!

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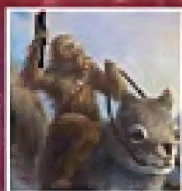


COMIC STORES EXCLUSIVE

DEPARTMENTS

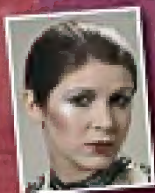
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Vader's apprentice returns to comics in *The Force Unleashed II*; a new champion is revealed in *Hero of the Confederacy* and *Dark Empire* is collected!



66 INCOMING

Hasbro releases a new wave of *The Clone Wars* figures; Sideshow unleashes the cyborg Darth Maul; Funko gets spooky!



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Star Wars comics writer John Jackson Miller (*Knights of the Old Republic*) reveals his top five comics series ever!



LAUNCH

BEGUN AGAIN *THE CLONE WARS* HAS!

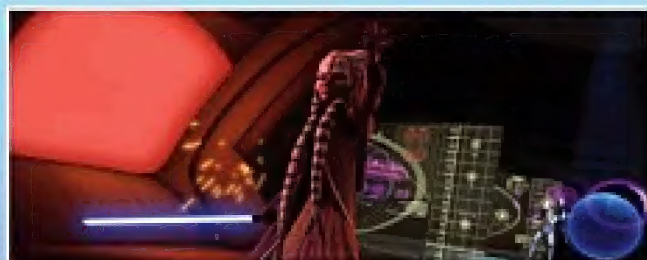
Star Wars: *The Clone Wars* returns to TV screens this month, with the premiere of Season Three on Cartoon Network on Friday September 17 at 9:00pm (ET/PT).

In a news release, Cartoon Network describes the new season as "transformative," and promises "mystery, intrigue and adventure... as secrets are revealed, truths are questioned and alliances are betrayed." All 22 episodes of the new season will air on CN, which reaches more than 97 million U.S. homes and is seen in 166 countries around the world.

Star Wars: The Clone Wars Season Three will be supported by the launch of *Clone Wars Adventures*, an online virtual world, and the new bimonthly *Clone Wars* magazine.



STAR WARS: THE CLONE WARS—THE FIRST THREE FOR THREE!



"CLONE CADETS"

Air date: September 17, 2010

Written by: Cameron Litvack

Directed by: Dave Filoni

On the stormy ocean world of Kamino, five cadet clones must learn to work together to complete their training. As Shaak Ti and drill instructors Bric and El-Les debate the cadets' fate, will Hevy, Cutup, Droidbait, Fives, and Echo learn to accept their destiny as soldiers?



"ARC TROOPERS"

Air date: September 17, 2010

Written by: Cameron Litvack

Directed by: Kyle Dunlevy

Anakin and Obi-Wan race to Kamino to fend off a massive Separatist attack on the planet's clone production facilities. With Ventress and Grievous leading an army of droids, Rex and Cody are joined on the frontline by Fives and Echo in a desperate defense of their home planet!

"SUPPLY LINES"

Air date: September 24, 2010

Written by: Steven Melching, Eoghan Mahony

Directed by: Brian Kline O'Connell

Ryloth is under siege. Trapped on the surface, Jedi Master Di rallies the local forces with the help of Cham Syndulla. Desperate to save them, the Jedi Council sends Senator Bail Organa and Jar Jar Binks to the planet Toydaria, where they must plead for aid before it's too late.

P A D

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The man who makes *Star Wars: The Clone Wars* TV's most explosive show
JOEL ARON!

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Star Wars Insider enters the toy factory to discover the amazing history of **HASBRO!**



PLUS: 22. STAR WARS: THE FORCE UNLEASHED II
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...AND THE ADVENTURES START HERE!



Scheduled for release on September 15, *Star Wars: Clone Wars Adventures* is a brand new videogame from LucasArts and Sony Online Entertainment.

Described as, "The ultimate virtual destination for a new generation of *Star Wars* fans," the game presents an action-packed virtual world where players can go online to experience fun mini-games, daily activities, events, rewards, lively social environments and competitions. Players can duel iconic adversaries with their own custom lightsabers, and speed through the galaxy defeating their enemies in their own custom starfighters!

Clone Wars Adventures is free to play, and it's easy to get started.

Just launch your web browser, sign-up for an account and you're in within minutes! You can play as either a Jedi, Padawan, or a clone trooper, and players can buy a monthly membership when they want to take the action to a new level.

A *Clone Wars Adventures* Galactic Passport is also scheduled to go on sale at thousands of retail locations across North America this fall, which includes a 90-day membership and an unlockable Togruta playable character.

EXPANDED

Sign-up for *Clone Wars Adventures* at:
www.clonewarsadventures.com

UNIVERSE

READ THE MAG!

Coming to newsstands and comic stores near you on October 5, *Star Wars: The Clone Wars Magazine* bursts with action and adventure! Each 52-page issue contains all-new *Clone Wars* comic strip adventures, puzzles to test even the most gifted Jedi, fantastic features packed with

Clone Wars facts, character profiles, sweepstakes, episode guides, and more! *Star Wars: The Clone Wars Magazine* will be on newsstands every two months.



LAUNCHPAD

LUCAS GIVES CUT SCENES A BLU HOPE!

George Lucas has revealed details of the forthcoming Blu-ray release of the *Star Wars* movies at Celebration V. Speaking to Jon Stewart at the headline event of this year's Celebration V in Orlando, Florida, Lucas said that all six movies would be released as a Blu-ray box set in fall 2011.

"Blu-ray is the absolute best way to experience *Star Wars* at home—in pristine high-definition," Lucas told Stewart and an excited audience of fans at the Orlando Convention Center. He added, "The films have never looked or sounded better."

The worldwide release of the saga in the high-definition format will also include a huge range of new special features, including documentaries, vintage behind-the-scenes moments, interviews, retrospectives, and never-before-seen footage from the Lucasfilm archives.

As a teaser for this exciting new bonus material, Lucas wowed the Celebration crowd by inviting Mark Hamill on stage to introduce the first ever screening of a deleted scene from *Return of the Jedi*. The fans whooped and cheered as they watched Darth Vader reach out to Luke

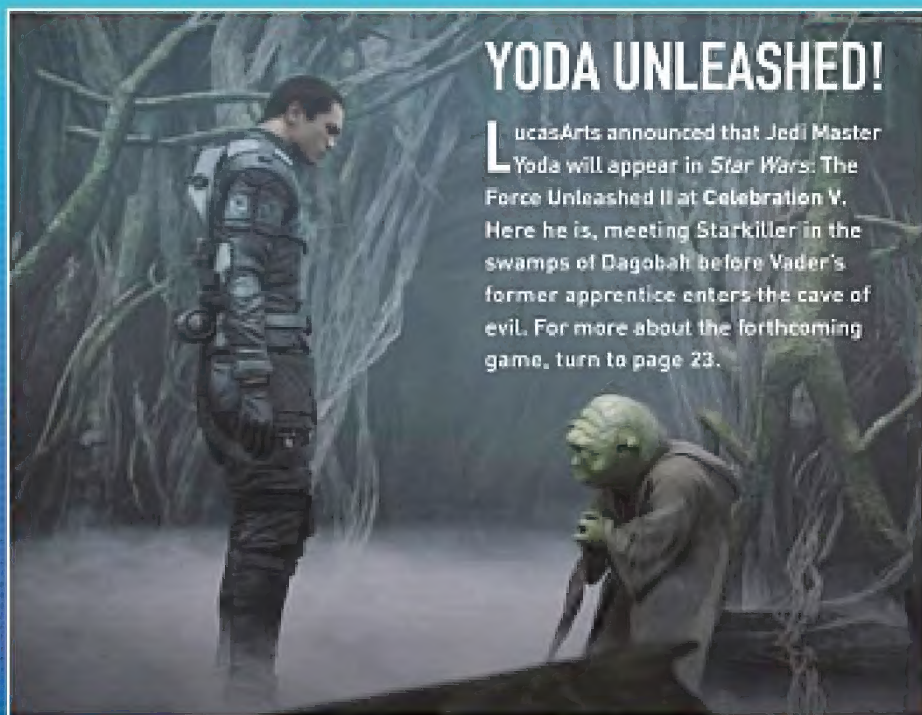


with the Force as the young Jedi finishes building his own lightsaber, in a sequence cut from the start of the film.

After the sequence was shown, Lucas revealed, "There's some really good material that will be included, including more deleted scenes that you haven't seen yet."

The complete *Star Wars* Saga on Blu-ray will be released by Lucasfilm Ltd. and 20th Century Fox Home Entertainment.

■ Of course, the Blu-ray news was just one of the highlights of this year's Celebration. Don't miss next issue, when we'll have a full report on the unforgettable event!



YODA UNLEASHED!

LucasArts announced that Jedi Master Yoda will appear in *Star Wars: The Force Unleashed II* at Celebration V. Here he is, meeting Starkiller in the swamps of Dagobah before Vader's former apprentice enters the cave of evil. For more about the forthcoming game, turn to page 23.

A FORCE FOR GOOD

George Lucas is one of 40 American billionaires who are participating in the Giving Pledge, a philanthropic campaign by wealthy Americans who have committed to donating a large portion of their wealth to charity.

Other signatories to the initiative include media mogul Ted Turner, hotel heir Barron Hilton, and New York mayor Michael Bloomberg. The Giving Pledge was founded in June this year by Microsoft founder Bill Gates, and investor Warren Buffett.

"We're hoping America—which is already the most generous society on Earth—becomes more generous over time," Buffett said at the launch of the philanthropic initiative.

THE BEST OF *STAR WARS* AT COMIC-CON

It seems you can't go five steps without running into a stormtrooper at San Diego Comic-Con! However, you might want to think twice before tangling with a Death Trooper (see below). Comic-Con always has its share of the ever-impressive fans in the 501st and Rebel Legions, but here are some of the more unusual costumes we saw, which took that extra parsec to make special—plus the now traditional gathering of the stunning Slave Leias! May the Force be with your cosplay!

Bonnie Burton



Clockwise from top: lots of lovely Leias; Darth Maul struts his stuff; Elvis has left the Death Star; Surt Troopers make waves; if Boba was a babe, you look like Death, Trooper! All photos: Bonnie Burton & Nicole Love

LAUNCHPAD WIN DREW'S DRAWINGS!

Artist Drew Struzan has created some of the *Star Wars* saga's most enduring imagery over the years, including the theatrical posters for the Special Editions and prequels. Now, a new book gathers together more than 300 pieces of Struzan's art from a variety of movies over the last 30 years—and we've got three copies to give away!

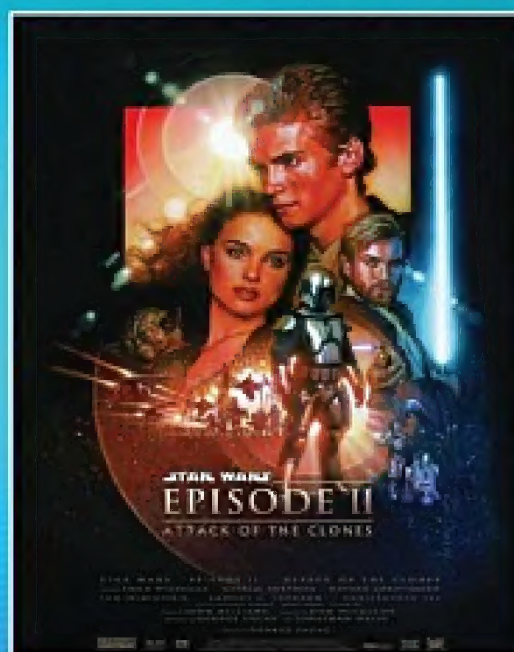
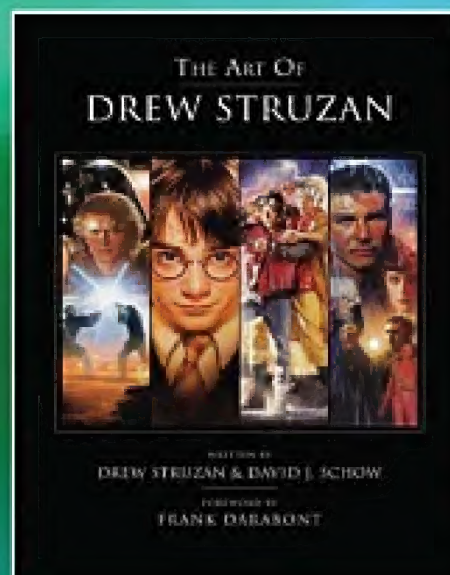
The Art of Drew Struzan offers an unparalleled insight into the acclaimed artist's movie work. Accompanied by excerpts from exclusive interviews with the artist, this stunning hardback chronicles the development of 40 movie posters. From black and white and color "comprehensives" (which present concepts through final art), this volume takes an in-depth look at the evolution of Struzan's inimitable posters.

In addition to some of his most well-known artwork, this collection also showcases scores of previously unseen

pieces, including alternative concepts for films such as *Buffy the Vampire Slayer* and *Blade Runner*, and unused art for

movies such as *Waterworld* and *Mad Max: Beyond Thunderdome*.

For your chance to win a copy of *The Art of Drew Struzan*, courtesy of our friends at Titan Books, simply write to *Star Wars Insider* by October 27, 2010. You'll find the email and postal addresses on page three. Please mark your entries "DREW STRUZAN COMPETITION."



THE UNICORN AND THE JEDI

Filmmaker Zack Snyder recently started tweeting, which is exciting news if you love his films, such as *Watchmen* and *300*.

Snyder has shown off his fan pride by wearing *Star Wars* shirts in his *Watchmen* web docs, so it was only a matter of time before he tweeted about *Star Wars*.

Sure enough, his fifth tweet was about his daughter's birthday cake, from Violet's

Cakes, which so happened to be Yoda riding a unicorn! Now *that's* a birthday cake worthy of a budding *Star Wars* fan.
Bonnie Burton

EXPANDED

Follow Zack on Twitter here:
<http://twitter.com/ZackSnyder>

UNIVERSE



THE WOOKIEE AND THE SQUIRREL

This surreal piece of fan art, showing Chewbacca riding a giant squirrel into battle against the Nazis, recently made the rounds on the Internet. *Star Wars Insider* asked the artist, Tyler Edlin, about his outrageous yet awesome masterpiece.

What is the story behind this unusual painting?

I asked my friend Gary what he would like for a wedding present. At first he said Chewbacca riding a giant squirrel into battle against an unseen force living in the shadows. He added, "Give him long flowing fur and his most awesome look, adorable." He should be riding to his expected death on a last charge." Eventually he settled on Chewbacca battling Nazis.

How have people reacted?

The reaction has been very positive and very funny. Some say it's the most perfectly absurd piece of art they have ever seen and others have said their heads have exploded from its epicness! *Bonnie Burton*



EXPANDED

Check out more of Tyler's art here:
<http://tyleredlin.com/art/>

UNIVERSE

OVERHEARD ON TWITTER...

My ringtone for work and my boss is the Imperial March. It's more appropriate than you could imagine. *@Seth937*

I play the Imperial March every morning to get my child out of bed. *@tishalulu1*

Garbage truck sounds exactly like Cloud City's Carbon Encasing machine. Wicked. *@KngtRdr*

"I feel like I could take on the whole Empire myself..." = things not to say before you go into battle in a snow speeder. *@markhoppus*

Overheard at *Star Wars In Concert* "this is better than Hannah Montana" *@AllTeam*

Seeing so many little kids at *Star Wars In Concert* gives me hope for the future. *@AmySwhitelaw*

Dear everyone: the word "Wookiee" has two e's, the word "Kashyyyk" has three y's and the word "Hutt" has two t's. Thank you. *@missingwords*

Highlight of the day aside from the panel was literally bumping into Harrison Ford backstage in Hall H. I definitely shot first. *@simonpegg*

Reports have surfaced that Leia Organa loves Han Solo, rumors have also surfaced that "He Knows" *#wookieeleaks* *@TheNerdonomicon*

STAR WARS

OCTOBER 2010

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INTERROGATION DROID!

INSIDER SITS DOWN WITH BOUNTY HUNTER AURRA SING'S ALTER EGO, JAIME KING, FOR A CLOSER LOOK AT *STAR WARS: THE CLONE WARS* OTHER FEMME FATALE. WORDS: CHRIS SPITALE



Above: Aurra slowly gets typing. Right: The beauty behind the bounty hunter, Jaime King. Photo by Albert L. Ortega. Contributing Photographer: Picture Group.

Since Aurra's a bounty hunter, you'd think she'd dress in stealthier garb. Isn't bright orange a bit too attention-grabbing for someone in her profession? Or are most of her targets color-blind?

Who wouldn't want to show off that amazing figure? She knows she's hot, and that is a form of power and distraction. She distracts her targets with her body—and then she shoots them!

So, what's up with the black around the eyes? Does Aurra need more sleep? I think she is going through a goth phase—for the rest of her life!

Since Boba doesn't really have any other parental figures around, do you think Aurra's prepared for the "Where do clones come from?" talk?

She would probably tell Boba to be quiet and focus, and that they'll talk about that another day, if he's a good boy...

Which scrambled cable channels does Aurra try to improve reception with using her hi-tech antenna?

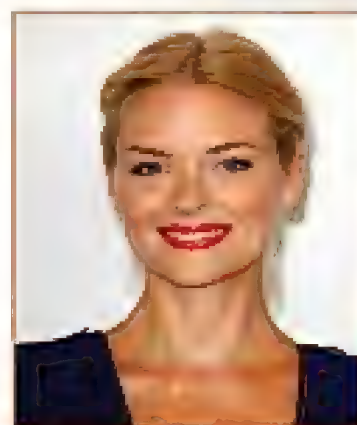
Hmmm, probably ESPN and the channel currently playing *Ice Road Truckers*.

What are the advantages and disadvantages of having such long fingers?

Advantages—they can reach further than others and get her out of a tight situation. Disadvantages—she's not so quick on her MacBook Pro.

How has Aurra Sing influenced the recent popularity of beauty hunter characters, like TV's *Dog the Bounty Hunter* and Gerard Butler's *Bounty Hunter* film?

Well, of course they called her to be the expert in authenticity. She naturally told them the secrets are hers and to "go fly a kite", but not in such nice words, if you know what I mean.



NAME: JAIME KING
ALIAS: AURRA SING

FIRST APPEARANCE
Star Wars: The Phantom Menace

Aurra Sing clearly likes to take a break from work to attend a good Podrace. What other galaxy-wide entertainment venues does she hit up?

Any good drinking game of course.

Aurra was raised to be a Jedi, but she abandoned the Order. Was it the "no dating" clause, or those unflattering robes that pushed her over the line?

I think it was being told what to do by so many male Jedi—not one of her favorite ways of being educated!

Why do you think Aurra's skin is so white? Is she too busy bounty hunting to catch some rays on Tatooine? Or is she just really into that whole vampire craze?

She's the Nicole Kidman of her species. Besides, there is not much sun on Nar Shaddaa.

Now that *Slave I* has been wrecked, what will Aurra do about transportation? And how expensive will intergalactic insurance be after that "accident"?

She'll just steal another magnificent ship. Aurra pay for insurance? Ha ha ha!



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Celebrating the 30th Anniversary of
The Empire Strikes Back

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Lights Up!



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BACK WITH A BANG!

CG LIGHTING AND EFFECTS SUPERVISOR JOEL ARON'S HISTORY AT INDUSTRIAL LIGHT & MAGIC GIVES HIM THE EXPERTISE TO CREATE THE ASTONISHING LOOK OF *STAR WARS: THE CLONE WARS*. HE EXPLAINS HIS WORK ON THE SHOW TO JONATHAN WILKINS.

W

hat does a CG lighting and effects supervisor do? It's a job that's unique to *Star Wars*:

The Clone Wars. A CG supervisor is the nerd on the show that knows how all the strings are tied together in order to keep it running. The role encompasses lighting and effects, and I've done lighting almost my entire career, and I've done effects my entire career, so it kind of blended together! The lighting part of the job is making each episode look the way that we want it to look. For the effects, I have to make sure we're not making the show too photo-realistic, and that we're putting style into it.

What is the difference between doing the effects for live action and working on a CG show like *The Clone Wars*? I went through a learning curve when I first got onto the show. I worked on feature films at ILM for a little over 17 years before coming here. I knew how to do photo-real graphics, and that was it. Working with live-action, especially working at ILM for that entire time, you strive to make effects so believable, that you don't question that it's an effect. Working at that caliber

you get yourself stuck into the groove of "no style." There's not going to be any graphic enhancement or anything that you can do stylistically to make the effects look better.

Coming onto *The Clone Wars*, I was sent down to Singapore to work with the effects team there. At the time there were just three guys. Two of them, who were new to effects, said, "We want to make our explosions look better." So I said, "Okay, let's get to the bottom of this, and we'll figure it out." I brought a bunch of tools that ILM no longer used to do effects and started doing these explosions. I sent these explosions back to Skywalker Ranch to see what they thought, and the first comment I got was, "Too photo-real." So I went back to the drawing board and tried to figure it out again.

Almost half a year later, when I'd become a full-on member on the production, Dave Filoni [*Clone Wars* Supervising Director] came to me and said, "I want to do these rooster tails behind these speeders, but I don't want to do the usual cloud of dust and debris that kicks up behind a speeder when it flies. I want to do something stylistically like anime."

So Dave dropped a Japanese anime show called *Wolf's Rain* in front of me, and I watched what the snow looked like and what the rooster tails did behind cars that were speeding down the road, and it looked like a saw tooth pattern. I thought, *Okay, I really need to think creatively here and draw on my roots of understanding fine art.* I'm a huge Impressionist fan,

and I thought, *Well let's just make this look impressionistic.* So I painted what the effects would look like, and made my painting come to life, and it was at that point that I realized I had finally broken through the barrier of live-action into stylized effects that we do on the show. You really need to take everything you learned from live-action and use small parts of it, but don't use the final look.

Is there more freedom with animation compared to the live-action stuff? When you deal with live-action, it's what I would call a "moon shot," like how NASA get their rockets to the moon. It has to be launched on a certain day and it has to orbit the Earth a certain number of times, and then leave Earth's orbit at a certain point so that it perfectly lines up with the moon when it gets there. That's live-action effects. It needs to be precise, and there's not a lot of cheating that can be done. I've always been known to cheat at



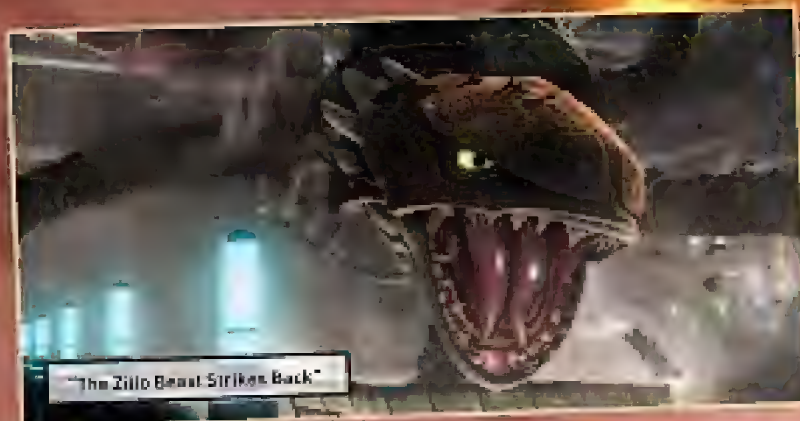
Ramona

ILM and when I did my work, whenever I couldn't get the particle effects to do anything, I'd paint it.

What I've just discovered in the last year is that Dave and I have worked into a really good rhythm. He'll come into my office and the two of us will just brainstorm what something should look like, and by the time he leaves my office I'm thinking, *I have no idea how I'm going to do this*, and I figure I've gotta cheat to get it to work! Once I get it to a certain point, that's when I'll show Dave. You've got that freedom to work creatively through the process of developing the effects, or even coming up with the lighting scheme of an episode.

What's the secret of a good explosion? It took years for us to nail it, but in the last few episodes, we really got it. An explosion is made up of a pop-flash, then you've got the big boom. The secret is beats; you need to have the beats.

If you just have a big boom, the sound guys go and do a big boom and that's it. So you get this big push with the destruction that's happening. Then you have the fireball flash, the fire comes up and will quickly



"The Zillo Beast Strikes Back"

go to smoke. It's all really quick, but in order to have that beat, stylistically you need a follow-up, what I would call a concussion. You have the big boom and then you rush air or dust at the camera, like in a ring, and that's the second event.

Now, those two events are what make up every single explosion you see in live-action, so we've taken the first initial boom, and we've drawn in anime spikes, too. So when you watch these explosions, for about three or four frames, you'll see what appear to be hand drawn spikes, which is exactly what they are! Those spikes are actually just flat texture, and

there's a few of them that are rotated so they don't look flat when combined. After that, we have the spikes just completely disappear, and then there's a shockwave: a rush of air that comes towards the camera.

The final event is what I call "chark bits," and I refer to this all

the time with the explosion... because it is a throwback to my

favorite movie, *Jaws*. One of my all-time favorite elements of *Jaws* is when they blow up the shark at the end of the movie. There are bits of exploded shark that continue to fall down while Brody is in the water laughing, so I always have shark bits. That's the third beat of the explosion. You have the boom, the rush, and the bits falling down. The nice thing is you can use any one of those elements separately off the screen to give the sound guys even more to work with so you don't need to do the whole effect. Sometimes you can just have shark bits falling down, and the sound guys will go, "Oh, there must have been an explosion off-screen." Or you'll see a rush of air go by and then shark bits. So those are my three elements, the three beats, and layering up each one of them is the key to making it all work together.

Depicting fire was a huge hurdle that you overcame on the show. What's the next big challenge?

Water. Water is maddening, as is trying to render fire. I would equate trying to get water to do what you want to do in CG as repainting a white room, because you don't know where you started, you don't know where you've ended, you don't know what's dry, you don't know what's wet. It all disappears, and you start to lose your mind a little bit!

When I found out that we go to Kamino in Season Three, and that we were going to be doing water, I knew I had tried it before on "Children of the Force" in Season Two. For that, I painted the water and put it on a flat surface, and made that surface look like waves. Around the same time, United Airlines had this weird hand-drawn commercial, with this water that was



"Reactor falls" from spandars.



"Landing At Point Rain"



"Lethal Trackdown"

a whole bunch of repeated patterns. I look that as my cue to say, "You know what? As long as it acts like water, we can make it look like whatever we want." I worked with this artist, Sang Lee, who painted the base color of the ocean to just be a bunch of brushstrokes that are dark and green and blue, and that kind of hue, and he painted stylistically what looked like the foam on top of the water, and that's all we did. Then we put a little bit of atmospheric haze blowing by, a little bit of mist rolling on the surface, to complete the effect.

Which episodes would you say have really raised the bar in Season Two?

"Landing at Point Rain" was a huge leap forward in terms of what we were able to do for effects on the show. The Zillo Beast episodes were groundbreaking in that we started destroying things. We've never been able to physically destroy anything on the show before.

"Lethal Trackdown" was another epic challenge to pull off creatively, for the lighting and the effects. Dave would constantly come into my office and talk about it, because everything had to be better than just a cardboard-looking set. For that episode and "R2 Come Home" we really tried to push it to the next level. We're halfway through lighting the episodes for Season Three, and we're putting so much depth into the worlds that you're really starting to feel just like you felt when Luke crash-landed on Dagobah. Like, *Wow, this is another place.*

The biggest leap, however, was the Boba Fett trilogy. We were able to make the environments so rich. We totally changed the whole look of the show, and really made the environments something the characters actually had to wrestle with.

JOEL'S CHALLENGE!

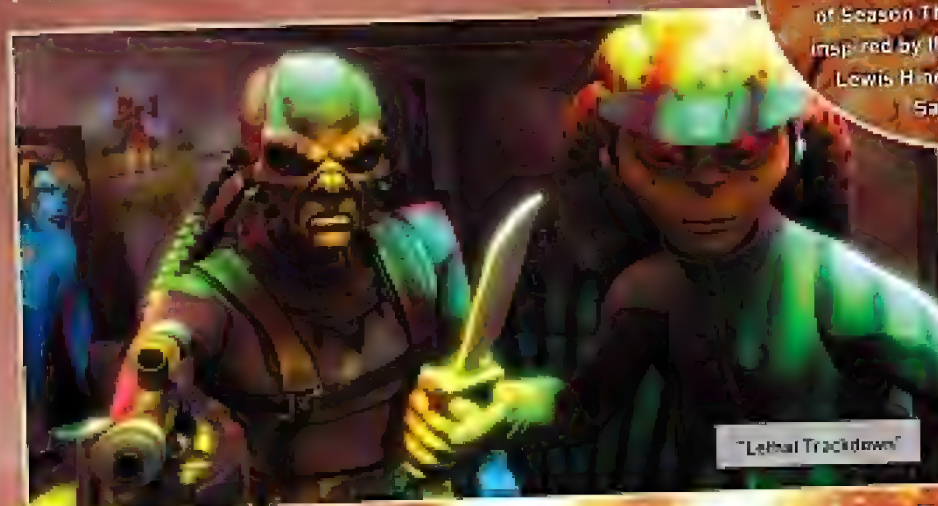
"Watch every episode and see if you can spot what my movie influence was, or which artist influenced me. We've got one coming up towards the end of Season Three where I was inspired by the photographers Lewis Hine and Sebastião Salgado!"

What's the strangest place you've drawn inspiration from?

It's in an upcoming episode of Season Three, and it's the Zeitgeist bar in San Francisco. I was inspired by the back room where they have these fuzzy velvet couches.

To flip that question, the

most beautiful place I've been inspired by, which is also for an upcoming episode, is 18th Century Paris. I had just seen the movie *Chéri* and said, "Dave, I want this planet to be like 18th Century Paris." I also just started watching *Mad Men*, and am starting to think I need to light the next episode like a 1960s advertising building! ☺



"Lethal Trackdown"

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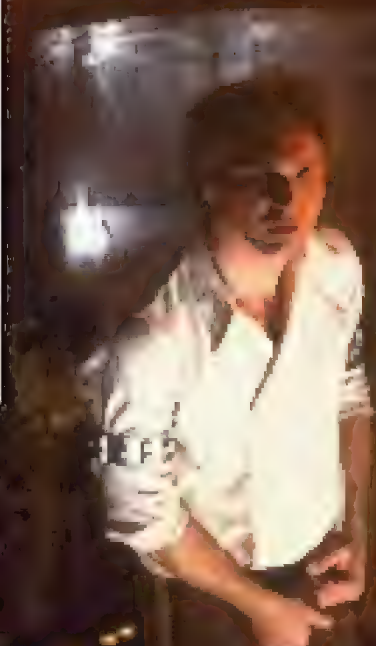
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MY STAR WARS

MODEL, ACTRESS AND REALITY TV STAR, ADRIANNE CURRY ISN'T JUST A GEEK ON THE OUTSIDE—HER SLAVE LEIA COSTUME CREATED A STAND-STILL OF AWE-STRUCK FANS AT COMIC-CON—BUT SHE'S A GEEK AT HEART AS WELL. **WORDS: BONNIE BURTON**

What's your favorite scene from the *Star Wars* films?

The carbon freeze scene. Everything about it is epic—Darth Vader, Boba, Leia, Han, droids, troopers, Wookiee and the rockiest line ever: "I know!"



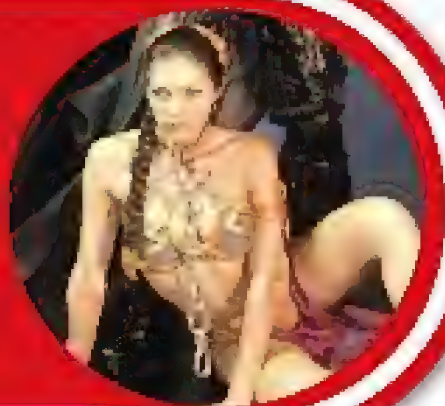
What's your most treasured *Star Wars* item in your house?

The least expensive of them all: a Darth Sidious Christmas ornament I keep on my desk till Christmas Random, but I love it.



Which *Star Wars* character would you want to have as a housemate?
I'd want to live with the Sarlacc. I live at the beach, so he can have a sandy new home in my yard, and eat all the solicitors who knock at my door and ignore my "No Solicitors" sign.





You've dressed up as both Slave Leia and a TIE fighter pilot—which is more fun?
My version of a female TIE pilot, without her chest piece and bucket. I felt more powerful in it, and had a better ability to hide behind my cap and not be recognized. Not to mention how much more comfortable it is! I love to rock the Leia, but that means no pigging out on nachos for lunch! My TIE had a corset, so I could eat what I wanted. TIE pilots are just sharp, period.

Are you Team Vader or Team Luke? Or are you all about the bounty hunters?
I love ya, Luke, but no way. I'm Sith all the way. Vader is the *man*, however, there is something about a man who will do anything for the right price. Are you *really* asking me to pick between Darth Vader and Fett? Speak no such blasphemy in my presence!



You've been on several reality TV shows including *America's Next Top Model*, *The Surreal Life*, and *My Fair Brady*. Which *Star Wars* character needs his or her own reality TV show?

Boba Fett! He should search the universe for the perfect woman on a *Rock of Love* type show.

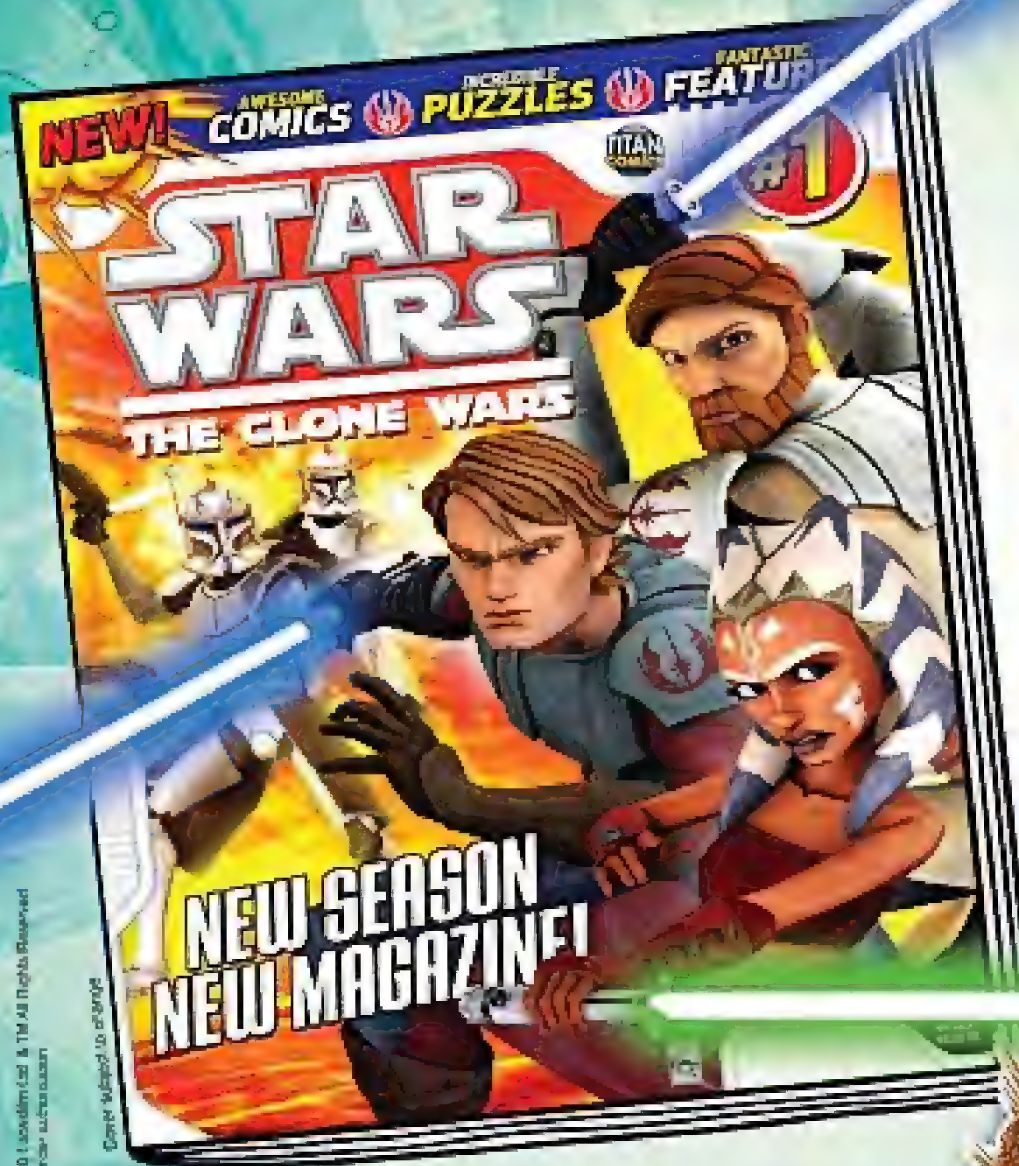
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Be sure to follow Adrienne on Twitter, here:
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UNIVERSE

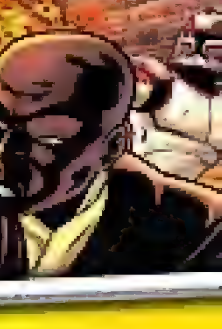
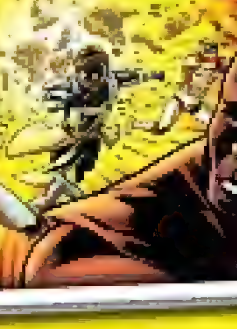
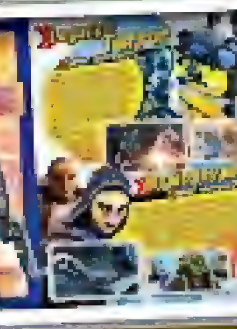
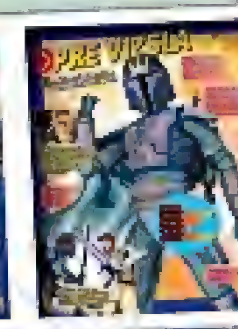
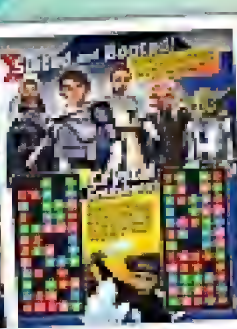
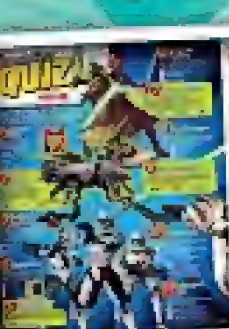


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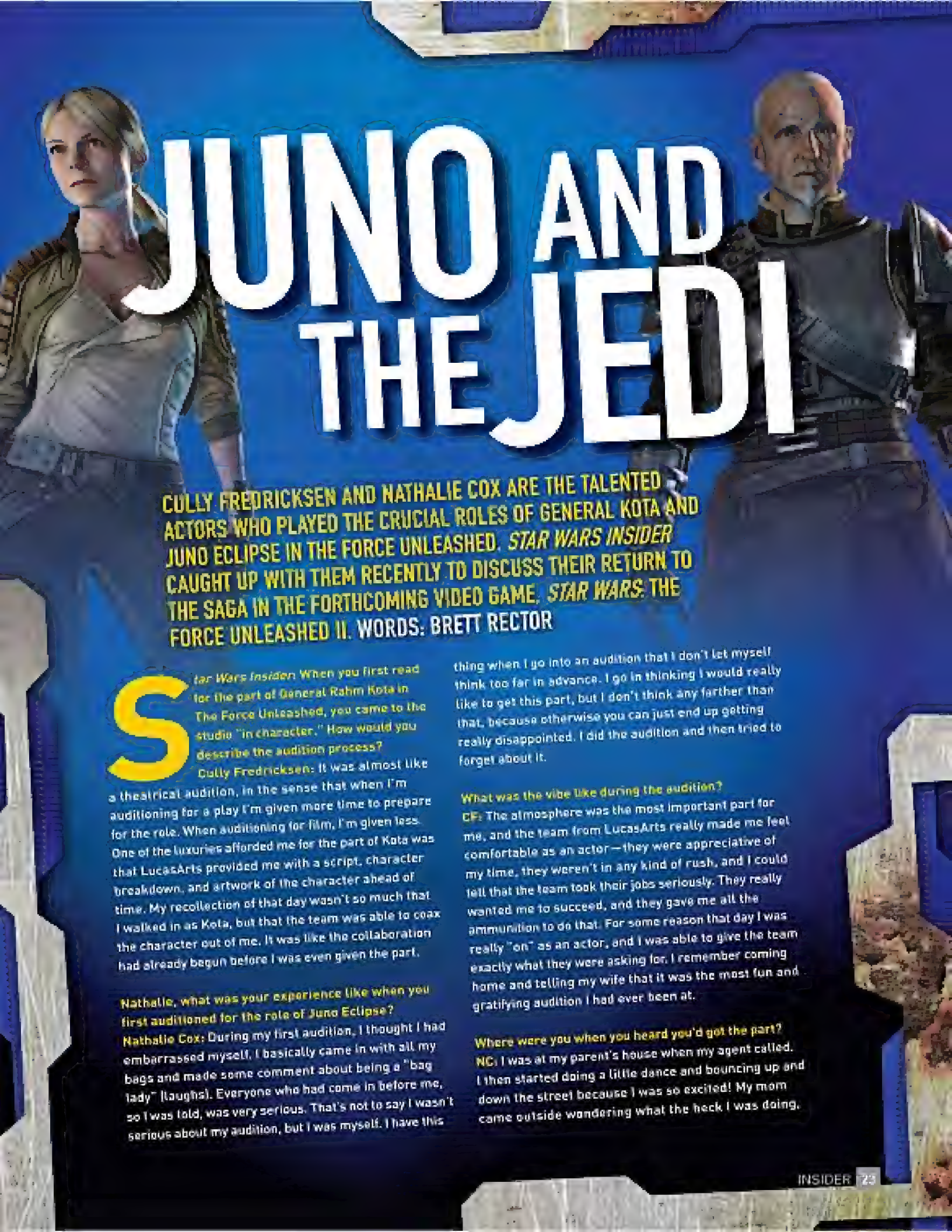
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JUNO AND THE JEDI

CULLY FREDRICKSEN AND NATHALIE COX ARE THE TALENTED ACTORS WHO PLAYED THE CRUCIAL ROLES OF GENERAL KOTA AND JUNO ECLIPSE IN THE FORCE UNLEASHED. *STAR WARS INSIDER* CAUGHT UP WITH THEM RECENTLY TO DISCUSS THEIR RETURN TO THE SAGA IN THE FORTHCOMING VIDEO GAME, *STAR WARS: THE FORCE UNLEASHED II*. WORDS: BRETT RECTOR

Star Wars Insider: When you first read for the part of General Rahm Kota in *The Force Unleashed*, you came to the studio "in character." How would you describe the audition process?

Cully Fredricksen: It was almost like a theatrical audition, in the sense that when I'm auditioning for a play I'm given more time to prepare for the role. When auditioning for film, I'm given less. One of the luxuries afforded me for the part of Kota was that LucasArts provided me with a script, character breakdown, and artwork of the character ahead of time. My recollection of that day wasn't so much that I walked in as Kota, but that the team was able to coax the character out of me. It was like the collaboration had already begun before I was even given the part.

Nathalie, what was your experience like when you first auditioned for the role of Juno Eclipse?

Nathalie Cox: During my first audition, I thought I had embarrassed myself. I basically came in with all my bags and made some comment about being a "bag lady" [laughs]. Everyone who had come in before me, so I was told, was very serious. That's not to say I wasn't serious about my audition, but I was myself. I have this

thing when I go into an audition that I don't let myself think too far in advance. I go in thinking I would really like to get this part, but I don't think any farther than that, because otherwise you can just end up getting really disappointed. I did the audition and then tried to forget about it.

What was the vibe like during the audition?

CF: The atmosphere was the most important part for me, and the team from LucasArts really made me feel comfortable as an actor—they were appreciative of my time, they weren't in any kind of rush, and I could tell that the team took their jobs seriously. They really wanted me to succeed, and they gave me all the ammunition to do that. For some reason that day I was really "on" as an actor, and I was able to give the team exactly what they were asking for. I remember coming home and telling my wife that it was the most fun and gratifying audition I had ever been at.

Where were you when you heard you'd got the part?

NC: I was at my parent's house when my agent called. I then started doing a little dance and bouncing up and down the street because I was so excited! My mom came outside wondering what the heck I was doing.

and told me that everyone was staring at me because I was looking like a little nuttier! So, yeah, I was really excited. It's *Star Wars*! Come on!

What was it like once you got in the studio with the other actors?

CF: The spirit of collaboration between the actors and directors was there from day one. Everyone was contributing in a positive way and everyone checked their egos at the door. It was simply magical. The goal was simply to make the best game possible, and no one's personality was bigger than that goal.

Did it help your performance to have everyone in the same room?

NC: It definitely helps the scenes become more real, more alive. Sometimes in voice work, the director is reading the other character's lines back to you, and it can be hard as an actor to stay in the moment. With *The Force Unleashed II* it was definitely more beneficial having the other actors in the same room because we're telling an incredible story—a love story—between me and Starkiller. Some of the lines are quite emotional, and quite intense, and when you look up to make that connection with the other character, you're pouring your heart out to him or saying something really profound. It makes the performance more powerful and realistic when you can deliver your lines while looking into the other actor's eyes. You can give the audience a much more real and in-depth performance.

CF: Absolutely! It was cool that all the actors—Sam [Witwer, Starkiller], Nathalie, David [Collins, the voice of PROXY], and I—were in the same room when we put all this together. It made a big difference that all the actors could act with each other in real-time and that we were able to react to one another. I think it created much more believable, richer scenes as a result. It was much better than me just sitting in





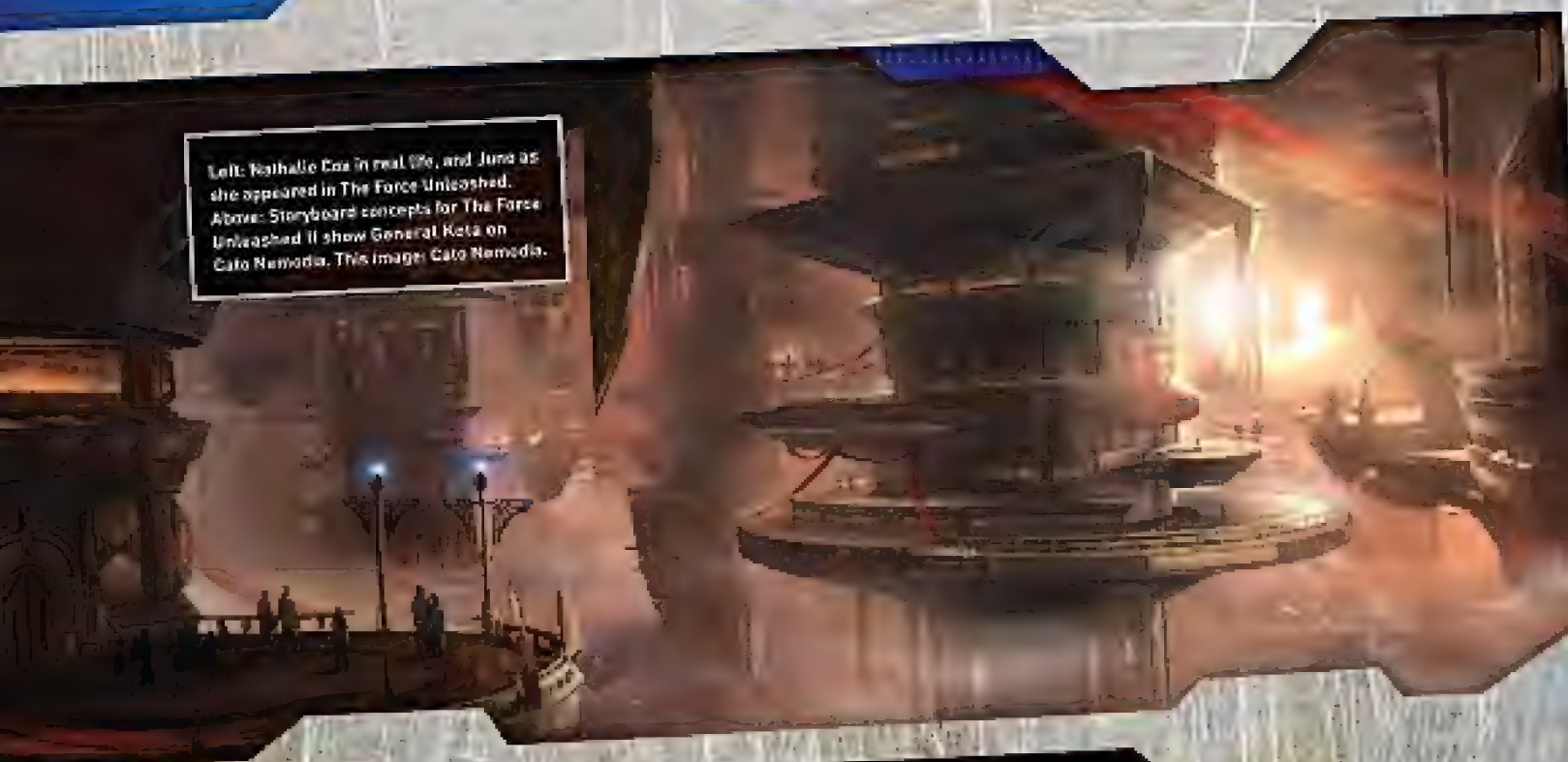
a room by myself, saying my lines three different ways, and then the director picking the best one. Having seen the cinematics, I think the results speak for themselves.

Was it more like being on a movie set?

NC: The Force Unleashed is really the only voiceover work

I do; I'm used to being on set on a film with the other actor there in front of me. I find it really, really helpful playing Juno as if I'm being filmed, running it from beginning to end and not just delivering one line here and one line there. It just makes the character come alive. I see Juno as a person, I see her as a character in a film. I relate to her in that way. When

Left: Nathalie Cox in real life, and Juno as she appeared in The Force Unleashed. Above: Storyboard concepts for The Force Unleashed II show General Keta on Cato Nemodia. This image: Cato Nemodia.



the four of us get together, you end up giving a better performance; it enhanced the whole thing because we were feeding off each other when we were working in the same room. The timing is better; it becomes a real performance.

Do you feel there's a difference between the Kota you play in the original game and the character you portray in *The Force Unleashed II*?

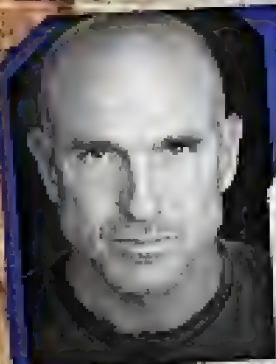
CF: For me, yes. Kota, through a series of events during *The Force Unleashed*, became a surrogate father to Starkiller. It was something that was totally unexpected for a guy like him. I mean, initially Kota is trying to lure Darth Vader out of hiding, and he encounters Starkiller. Kota says something to the effect of, "All those months of attacking Imperial establishments and Vader sends a boy?" It's like, "C'mon... really?" Well, then that boy goes on to totally kick my ass—blinding me in the process—and that drives me to a spaceport near Bespin to drink away my sorrows. Well, Kota and Starkiller eventually meet up again and form this father/son bond during the rest of that game. I really felt that Kota was becoming a father to Starkiller.

Now, when we come to *The Force Unleashed II*, and Starkiller rescues Kota from the clutches of Baron Tarko, Kota still feels those fatherly emotions. And when Starkiller tries to tell Kota he's a clone, Kota just doesn't buy it. Starkiller may be unsure about who he is, but Kota just feels that Starkiller is the same young man he left behind on the Death Star.

There is a lot of emotion between Kota and Starkiller during that particular scene...

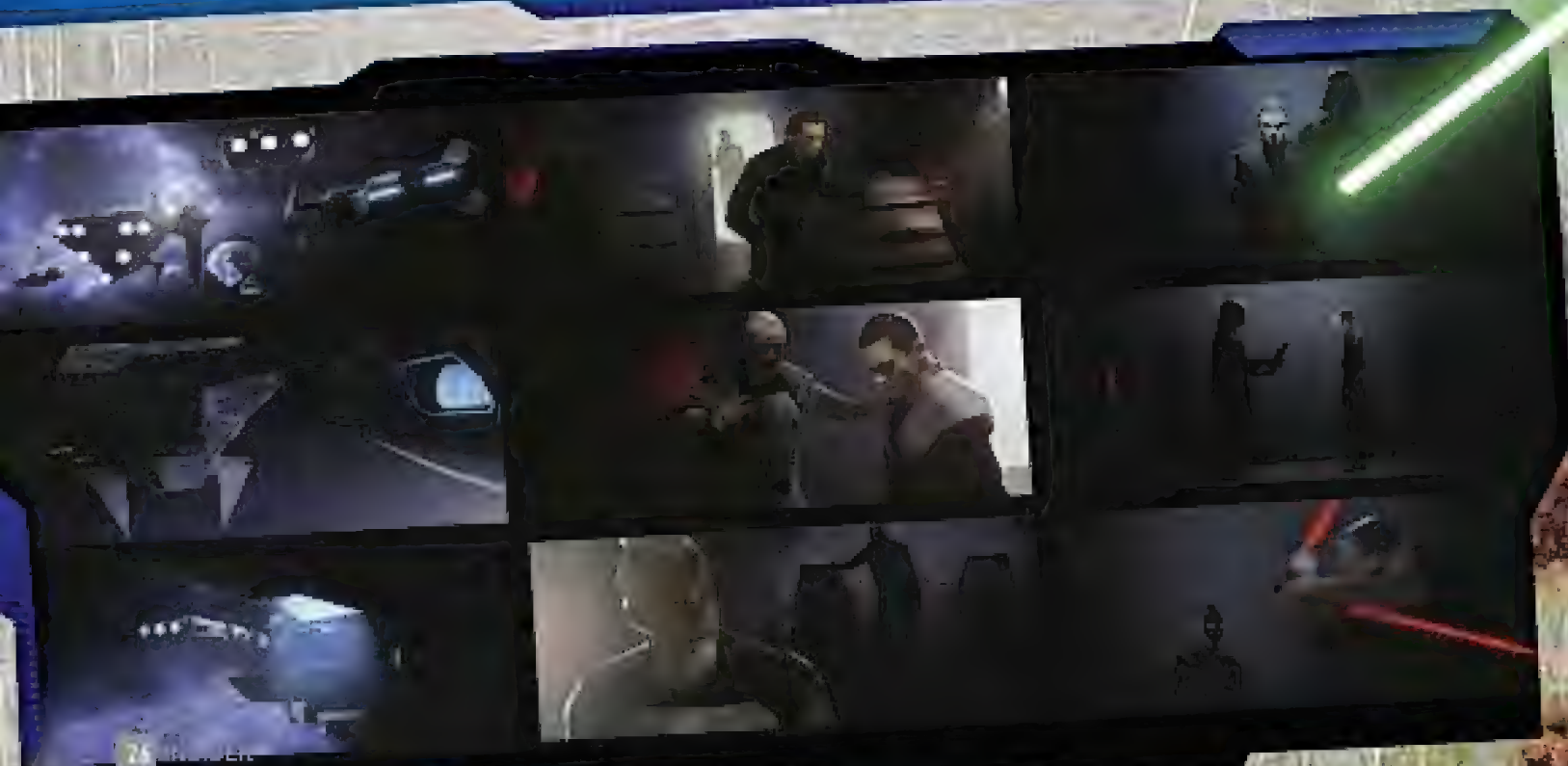
CF: Absolutely! Kota essentially tells Starkiller to stop his

whining, buck up, and be the Jedi that he knows him to be. You know, "Forget about the girl! Grow up, boy!" And within that exasperated exchange, there's an unsuspected tenderness. I don't know if that came out in the performance or not, but I know that when you love someone, you want them to be the best they can be. If they're not doing it, you get frustrated and angry. So there was a sense of fatherhood that permeated it all.

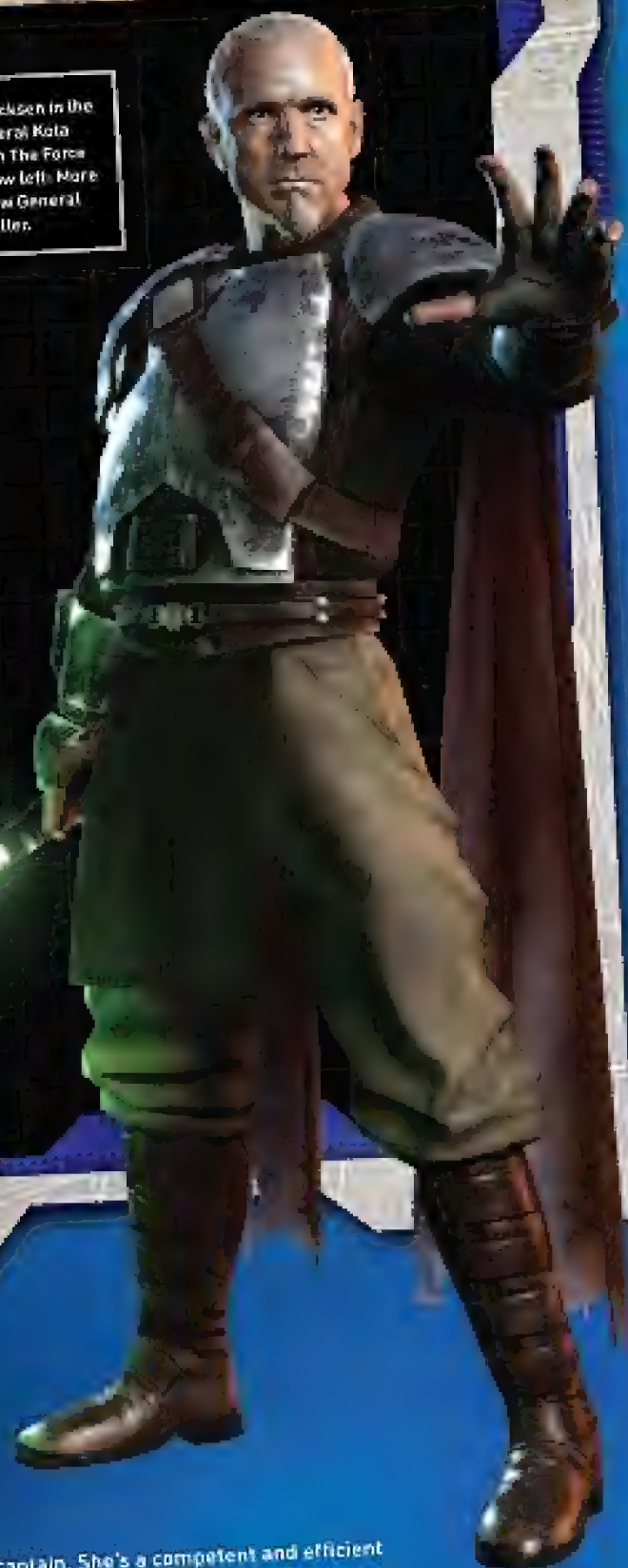


How do you feel Juno has evolved between *The Force Unleashed* and *The Force Unleashed II*?

NC: The way I saw Juno at the very beginning in *The Force Unleashed* is that she was this girl who was brought up in a strict, regimented way: you go to school, you get good grades, and you live life in a certain way. She was focused, almost to a fault, extremely intelligent, and she rose through the Imperial ranks very quickly. During the course of *The Force Unleashed* the rug gets pulled out from under her. She's branded a traitor, she's lost her way to a degree, and for the first time in her life she's unsure of herself. Yet at the same time, this guy [Starkiller] comes along and she begins to have genuine feelings—romantic feelings—for him; feelings she's never had for another human being. When she joins the Rebel Alliance, it's easy for her to go back



Left: Cully Fredrickson in the flesh. Right: General Kota as he appeared in *The Force Unleashed*. Below left: More storyboards show General Kota with Starkiller.



to being a captain. She's a competent and efficient person. She's not girly-girly and going to fall apart—when push comes to shove, she can hold her own. However, the experiences she went through with Starkiller in *The Force Unleashed* had a profound impact on her, and changed her in some way. It definitely helped her become a more compassionate person.

Do you think Kota longs for a quiet life, or is he the consummate military man?

CF: I would say that when Kota started in *The Force Unleashed* he was more the war guy, based on what I knew about the character. He was raised to be a Jedi Knight, and took that very seriously. He had a fairly narrow-focused view of his place in the world. At the end of *The Force Unleashed*, Kota has a quiet moment with Juno, and it's in that moment he realizes he had been affected by his relationship with Starkiller. He was shown that there is room for quiet, and for tenderness. Certainly that longing for quiet would never overpower his sense of duty, but I think he appreciates that. Kota has grown a little bit, there is a sense of stillness, a sense of affection and of connection with another human being that maybe he hadn't had prior to his relationship with Starkiller. He embraces his role as a father-figure to a degree.

When does Juno realize just how much she cares for Starkiller?

NC: At the end of *The Force Unleashed*, when she realizes that she may never see him again. When Juno kisses Starkiller before he drops into the heart of the Death Star, it's on impulse. It's her way of telling him how much he means to her. Starkiller made the ultimate sacrifice by putting himself in harm's way, not only for Juno, but also for the Rebel Alliance itself. How could you not care for the guy? Starkiller is really her knight in shining armor.

Starkiller is desperately trying to find Juno in his quest to find out who he is. Do you think Juno would scour the galaxy to find Starkiller?

NC: Absolutely. At the beginning of the first game, she probably wouldn't have tried to find Starkiller, unless it was an order, but certainly in the second game she would. I think her character has changed so much from the first game to the second.

If she thought for a moment that Starkiller wasn't dead, she would search for him. They just have a connection, a chemistry that would drive her to want to find him. He lit a fire in her heart that won't be extinguished any time soon. I'm a hopeless romantic, and I would like to think that Starkiller and Juno would be together forever. ☺

Inset images (clockwise from top): Luke and Leia, comfortably in character; the always glamorous Carrie Fisher; Luke's new Jedi fashion suggestions don't impress Princess Leia much; Carrie Fisher realizes her new Leia "Danish pastry" hairstyle may take a bit of getting used to. Main image: George Lucas and Carrie Fisher discuss a scene away from the prying lens of the camera... oops! ☹





JEDI ARCHIVE

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A LONG TIME IN A NOT

In 1995, the toy maker Hasbro kicked off a new *Star Wars* line of action figures, starting with nine characters from *A New Hope* and vehicles cast from the original vintage Kenner molds. *Star Wars* was back—and hundreds of figures later, it's still going strong.

Star Wars Insider recently sat down with Hasbro veterans in Pawtucket, R.I., for a freewheeling conversation about the line's greatest hits, occasional misses, and oddities.

1995's new Power of the Force line—POTF2 to fans—began with a happy discovery at the old Kenner headquarters in Cincinnati. Mark Boudreaux: Finding the vehicle tools had a lot to do with determining which size figure we would continue with. Someone at Kenner had the forethought to make sure that the tools were put away in really good shape. I mean, they are steel—they will rust. If you just sit them outside, in a week they will be orange blocks of nothing. I don't know to whom the credit goes to, but someone managed those tools for a lot of

years, and we were able to fire them back up. It was just like they were run yesterday.

Having the vehicle tools gave us a jumping-off point to revitalize the line. If it weren't for that, we would have been in a pickle, for sure. But while all the vehicles were run here in this country, all the tooling for figures had been in China. So where were the vintage figure tools? The

search came up blank everywhere we went—we assumed that they were probably boat anchors or flower pots. Vickie Stratford: Sometimes in China they use figure tools for boat anchors when they retire the tool. Fortunately none of our vehicle tools was used as an anchor!

The newly imagined figures of Luke Skywalker, Han Solo, and friends



AGO, TOY AISLE SO FAR AWAY.....

HASBRO LOOKS BACK AT 15 YEARS OF *STAR WARS*
Words: Jason Fry
Posed Images: Dan Curto

Who's who at Hasbro:
Darryl DePriest, vice president of marketing;
David Kunitz, vice president of design;
Vickie Stratford, product design director;
Brian Parrish, design manager;
Mark Boudreaux, senior principal designer.

were superbly detailed compared with their vintage counterparts, and posed much more dynamically, but their muscular bodies raised some eyebrows among fans.

Boudreaux: We knew that we were going to go 3½", but we had a lot of discussion of how to approach the figures. We started taking a look at what the retail environment was like, and the first thing that struck us was that figures were pretty buff. The environment was large-sized figures, and here we were launching figures that were half the size of our competition. So we made some decisions to shake it up a little bit and give them a bit more of a buff look. There were quite a few comments, pro and con, about those decisions.

David Kunitz: There was a study at the time that found kids liked bigger, buffer guys—they thought they were more heroic. The buff appearance went across most of our lines then. Later, we thought that may not be how everything should be done, so we went back and evaluated each of the different brands according to what they stood for.

Boudreaux: Over the years, we have reassessed how we do the figures, but we still do some things: legs are always a little on the longer side, there's still a bit of a V to an upper torso, and the heads are still a little bit smaller. We slowly evolved them, and toned them down a bit, but they still





have that basic, heroic shape. While the "buff" figures caused some grumbling, fans loved the new detailing, such as the sculpted body and dome of the spunky astromech R2-D2.

Boudreaux: The vintage R2-D2 was a very engineering-driven design: we made a simple draft, turned his body into a conical shape, and applied a label. Which was fine, but now there was the opportunity to give him the proper detail that he deserved.

One figure less universally loved was Princess Leia, who sported stern features and a wrestler's build.

Stratford: There's always a balance to achieve in *Star Wars*. There's a great cast of strong female characters, but boys don't always want the female characters. I think part of the approach to Leia was an attempt to make the female figures have at least a little bit of boy appeal. She looks tough. **Kunitz:** Yeah, she looks tough! She has some thick legs on her!

An oddity from the first year was the Classic Edition Four-Pack, which paired Topps cards with vintage casts of Luke, Han, Chewie and Darth Vader.

Boudreaux: We wanted to do an homage to the vintage figures. I had some concerns, but this was what we thought was good for our business, so we decided to investigate. When we started looking into it, we realized the only way to do it was to make casts of existing figures and recreate the tools. The problem with doing that is PVC has a tendency to shrink. When Dave Vennemeyer sculpts figures, he actually sculpts them at 104 per cent. So these were shorter by about four per cent. This wasn't

necessarily one of my favorite projects, but I also realized there were a lot of folks out there who would appreciate a set like this as a nostalgic tie-in. Now we would never just cast figures. If we did that same thing today, those figures would be done from scratch and executed in a different way.

"We realized we were going to need to explore more articulation, because we didn't want these to be statues. They were action figures!"
— **Mark Boudreaux**

The new line offered Hasbro a chance to offer figures never seen in the vintage line, such as 1996's Sandtrooper, with his distinctive orange pauldron, backpack, and blaster rifle.

Boudreaux: I remember drawing that big gun for the Sandtrooper. That was before we really started offering more articulation, and we had more dedicated poses. You could still play with the Sandtrooper, of course, but his main purpose was to be able to hold that weapon. Then we realized we were going to need to





explore more articulation, because we didn't want these to be statues. They were action figures, and we wanted to make sure we didn't lose that aspect.

Vintage figures such as Hammerhead (rechristened Momaw Nadon) were revisited with more authentic detail—including some Hasbro-designed accessories not seen in the movies.

appeared in a 1996 two-pack. Boudreaux: In the film the Jawas had those jewel eyes, deep-set in their hoods. The scale of the figures didn't allow any kind of electronics, so we were trying to think how we could get that effect, and we came up with light transmission. It's been refined over the years, but essentially you're gathering the light at the top of the head and having it come out of the eyes. So the closer



you are to a light source, the more the eyes will glow. We felt at the time it was an elegant way to be able to do that—and we really couldn't do it any other way.

R5-D4 made his modern debut sporting cannons and an alternate identity as a rocket launcher. As Hasbro explained, the Dark Horse character C-3PX (later a figure in his own right) helped inspire the figure fans dubbed "Attack R5-D4." Boudreaux: He has such a large foot because a projectile has to stick out of the swallow tube. Lucasfilm was always hesitant about us giving weapons to C-3PO or any of the astromechs. There was a comic with an illustration of C-3PO, all weaponed out, and we were like,

"I realized there were a lot of folks out there who would appreciate a vintage set like this as a nostalgic tie-in."—Mark Boudreaux

Brian Parrish: We try to make everything look like it fits in the *Star Wars* universe, and we've been working on the brand long enough that we know there are certain key things—such as color palettes and details—that give that feel. If there isn't reference for something, we really got to have fun as designers. We make it up, and lots of times if there's no other reference, Lucasfilm will say, "Yep, that's what it is now." It's fun to be able to say that you've made a real contribution to *Star Wars*.

Several Power of the Force figures used "light pipe" technology for effects, most notably Tatooine's desert-dwelling Jawas, who





"See! He's a droid, why can't he have offensive capabilities?" So R5-D4 was the end result of that.

1996's *Shadows of the Empire* project allowed Hasbro to contribute designs to a story that unfolded through interlocking efforts by Lucasarts and licensees such as Bantam and Dark Horse.

Boudreaux: We got the first-year product out, such as the *Outrider*, which was Dash Rendar's ship,

but some of the ships after that didn't make it. I had drawings of Xizor's *Virago* ready to go, and I had to roll them up and put them in the drawer. But *Shadows* was great, because Lucasfilm allowed us to bring our own aesthetic to some of these figures. I was able to design the *Snoova* bounty hunter look for Chewbacca, which was a very cool opportunity.

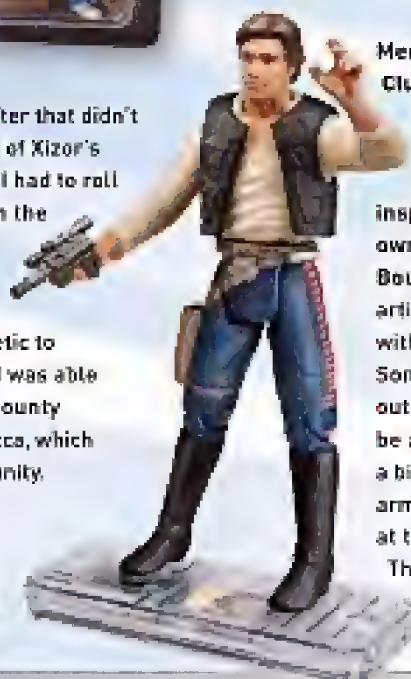
Mallaways were a fun part of the vintage line, and returned in the

modern one as well. In 1997, two UPC symbols from Lay's potato chips and \$1.99 were enough for a visit from the Spirit of Obi-Wan. Boudreaux: Obi-Wan was the first ghost figure we did. Our concern was, "How do we maintain that ghostly look when we're having to attach the arms and the head?" I remember there was a lot of work that went into him to make him as clear as possible, because we didn't want to see any mechanicals. That's why we made the decision to actually mold him solid.

Members of the *Star Wars* Fan Club, meanwhile, could send away for the first-ever Cantina Band member, who came with five different instruments, inspiring many fans to build their own musical groups.

Boudreaux: You can see the articulation has evolved quite a bit with the Cantina Band member. Some of the articulation started out as plain old joints, which could be as simple as a cut through a bicep, so now you could rotate the arm or a wrist. A lot of our joints at the time were actually pinned.

This was before we had insert molding worked out, so you had to use pins. We even started





doing a diagonal cut on elbows, so we could have a straight arm and also a bent arm without having the joint we have today.

Veteran fans cheered the 1997 debut of Grand Moff Tarkin, never given plastic form in the vintage line. Derryl DePriest: Grand Moff Tarkin is one of four or five characters that seemed conspicuously absent from the original line. The Rebel Fleet Trooper, the Sandtrooper, Tarkin, and maybe a couple of others seemed like they were part of the line, but actually never came out. As kids we would have wanted those. I think Tarkin occupies a special place. If he ever comes out on a vintage card, it would seem like an instant, retroactive fit.

1997's Royal Guard figure looked great, but his robes hid a legless plastic core—a style of figure referred to by fans as a "salt shaker." Parrish: There was some discussion about the fact that the long cloak limits the leg articulation anyway. So you'd be wasting money adding legs that you could never actually use. Boudreaux: We did a couple of variations of this articulation where we would give figures legs up to their knees, and then they would plug into the solid material. With robes, sometimes we decided to go with plastic because at this scale we could manipulate it and control how it looked and how it flowed. There are a lot of times when salt goods are absolutely the way to go.



When you really need to get the weight and the feel and the look, it's hard to beat a sculpted cape.

Heroic pilot Wedge Antilles made his debut as a pack-in with a 1997 carrying case. While Wedge has been revisited several times, he's never been released as a non-exclusive, basic figure. That's not intentional, Hasbro says. [In fact, they announced at Comic-Con that a carded Wedge will come out in late 2010.]





DePriest: When you have the incredible breadth of characters that *Star Wars* has, sometimes you can lose track of a character here and there. Tarkin's another good example. We'd love to fit him in. We design a year's line, and maybe he's the 39th character and we only have 36 slots. So you kind of forget about him, and next year you might not remember to bring him back into the discussion, and so he skips another year. Or you thought you had him in there because you talked about him so much, but you

forget that he got pulled out at the last minute.

That actually happened with Bom Vimdin, the cantina denizen that's coming in the next wave of Episode IV figures. Brian and I had been talking about Bom Vimdin a long time, because we both love the cantina, and we thought he was in the line. We would say, "Well, we've already done him, let's look at the other aliens." But we never had. We thought we had, but he kept getting killed off.

So Wedge is probably one of around 40 figures that are hovering around and could drop into the line at any time.

Fans do a good job of keeping us reminded of those figures. We love Wedge and eventually he will find a spot!

"Obi-Wan was the first ghost figure we did. There was a lot of work that went into him to make him as clear as possible."
—Mark Boudreaux

The first carded Ewoks in the modern line appeared in 1998, with Wicket and Logray sharing a card.

Boudreaux: The size does present a challenge for smaller characters. Especially with the more modern articulation, with insert-molded joints you have pins that have to go from one part to the next so that you can anchor them together.

That requires a certain amount of distance. And so when you have a leg that's quite short—for instance, on an Ewok—it would be quite a challenge to give him ankle and knee and hip articulation.

Also from 1998, Ree Yees is one of the

line's best sculpts.

Boudreaux: Aliens give you a little bit more leeway as

a designer. As a human, you expect a certain look to a human face and you know those characteristics very well. With aliens, creatures and things like that, there isn't quite the knowledge that you have of a human face.

Parrish: Everybody's a designer, whether by trade or not. We all bring our own preconceived notions about how we think things should look. Because humans are always looking at other humans and looking at ourselves in the mirror, you cast that image onto everything you see that's similar.

Boudreaux: Digital scanning has brought an interesting new dimension to sculpting. What will happen is you'll scan someone's face and realize how asymmetrical a face actually is. Eyes are at different levels, your skull is not the same on both sides and your ears are placed differently. You look at the scan and it just doesn't look quite right. Even with the digital scans, it isn't unusual for the sculptors to come back in and do quite a bit of work, especially on the portraits. ☺

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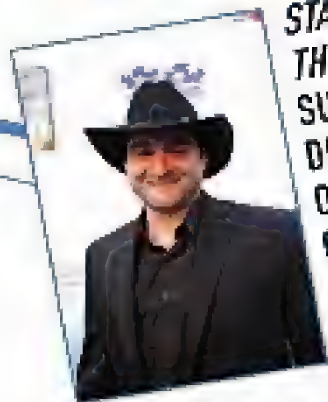
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**STAR WARS:
THE CLONE WARS
SUPERVISING
DIRECTOR DAVE FILONI
OFFERS SOME HINTS
ON WHAT'S TO COME
IN THE THIRD SEASON
OF THE HIT SHOW!**
WORDS: JONATHAN
WILKINS

Can you talk a little bit about the tone for the third season? I think we've really gotten into a good stride with *Star Wars: The Clone Wars*. We have had such a broad range of stories, and that continues in Season Three.

There's a more mythological storyline that involves Ahsoka, and we see her maturing throughout the series. At the end of Season Two when she's on the mission with Plo Koon, she's behaving far more responsibly and with much more maturity than we've ever seen before. That's something that continues with her character as we follow her story arc.

We have our dark episodes, and we have our intense episodes, but we still also have some very fun episodes. I think it's really important for *Star Wars* when we focus on, for example, just the droids to show the universe from different viewpoints.

Is it tough to pack in those different points of view when you have only 20 minutes an episode? I think it helps, actually. We can cover things like just bounty hunters, and just Honda Ohnaka and his interactions with Anakin, and yet we can still have the giant battles on Geonosis. When I started working with George Lucas, I realized that he didn't really want to just follow the Clone Wars as an episode-by-episode account of how this war unfolds, day-by-day and year-by-year. He wanted to continue exploring other corners of the *Star Wars* galaxy that he hadn't just had time to do previously. That was unexpected. George brings a lot of energy to every story he wants to tell. He'll come in to a story meeting equally excited about a lot of different things. He always has very strong opinions about what's happening with Anakin or Obi-Wan Kenobi or Yoda. He doesn't have as much to say about the characters and development of the

incidental Jedi like Kit Fisto and Plo Koon as he would about his main heroes. He's always excited about the different types of stories and I think he's been very pleased with the results he's gotten with the show. The visual results especially.

Why do you think that the darker episodes are so popular? I think mainly it's because we have such a broad fan-base. We have fans that are between six and 65-years old! The older fans often want to see things told in a more adult tone, but that doesn't necessarily mean dark.

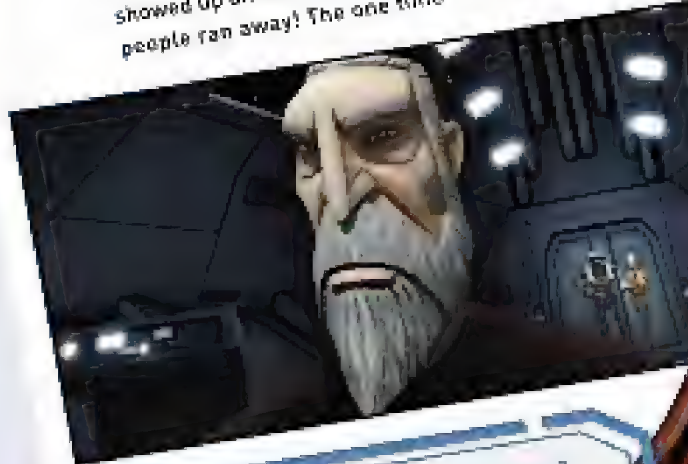
The Clone Wars is a period when the good guys—ultimately—lose, so you always have that in the back of your mind when you write these stories. There's a massive deception going on that our heroes aren't aware of. Even during the lighter episodes, in which there's a victory, Palpatine is often winning something. There are many different ways that he pulls the strings, and that's why I think it's important to have a balance of light and fun episodes. Then when villains like Cad Bane or Dooku appear, you can make them more potent. Whenever Darth Vader showed up on screen in the movies, people ran away! The one time



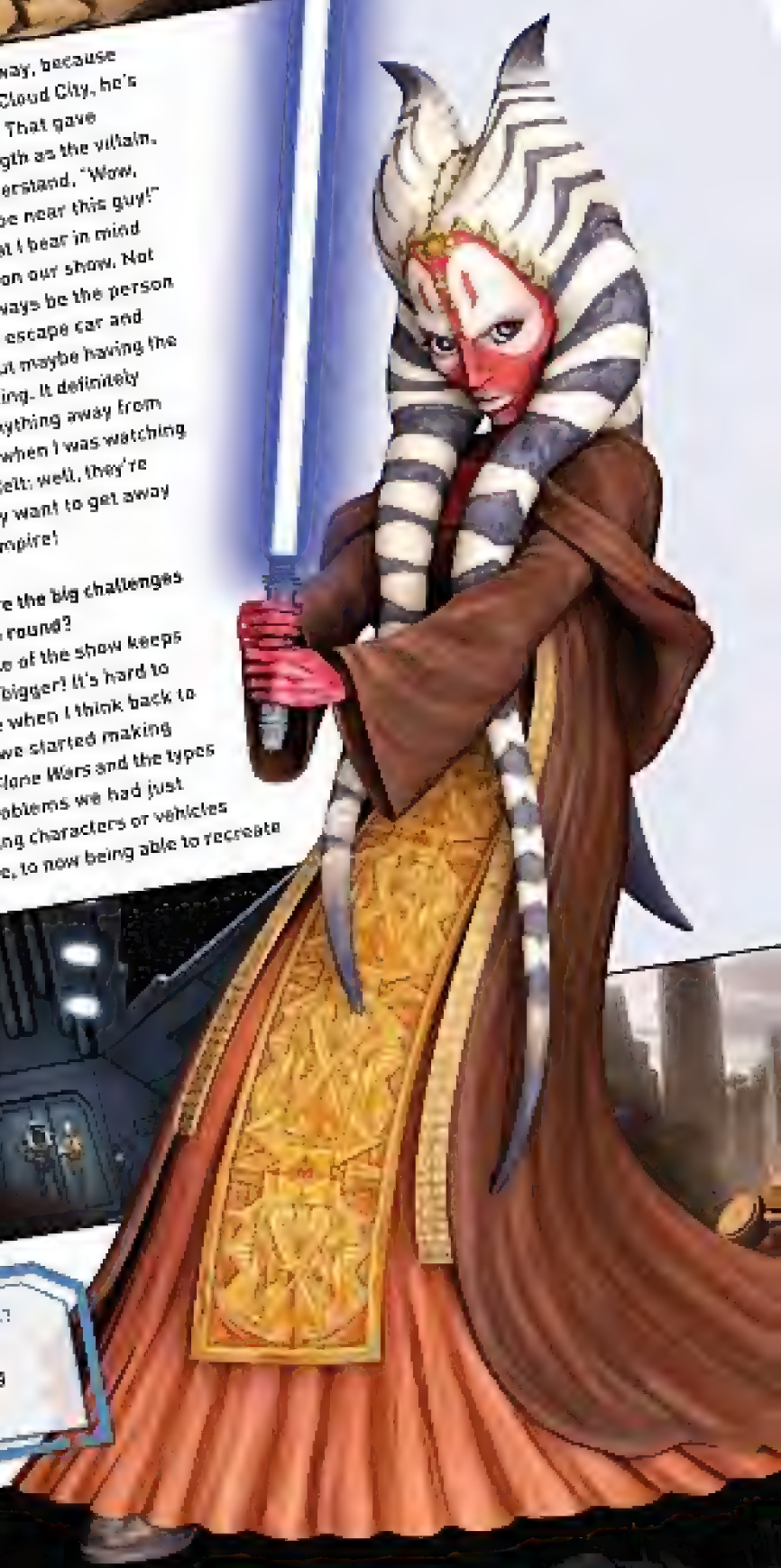
Han Solo can't run away, because he's surrounded on Cloud City, he's instantly captured. That gave Vader a lot of strength as the villain, and made kids understand, "Wow, we don't want to be near this guy!" It's something that I bear in mind with the villains on our show. Not having them always be the person getting into the escape car and shutting off, but maybe having the heroes retreating. It definitely didn't take anything away from Luke or Han when I was watching it as a kid. I felt, well, they're smart! They want to get away from the Empire!

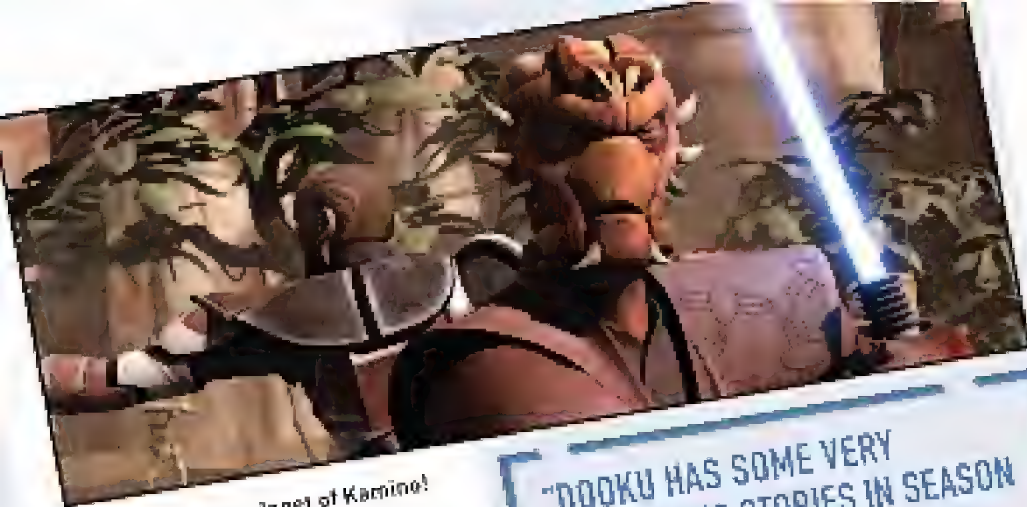
What were the big challenges this time round?

The scale of the show keeps getting bigger! It's hard to believe when I think back to when we started making The Clone Wars and the types of problems we had just getting characters or vehicles done, to now being able to recreate



Where do the episode titles come from? Most of the time it's George. More recently the writers have been coming up with some of the titles.





the entire water planet of Kamino! We're at a point where I can take a previously difficult element like water and sit down with Joel Aron, my CG supervisor [see page 14], and say, "Well, how are we going to do this in our style, so it fits in with the look of the show?"

A lot of the things that we do along the way, like when we went to Mustafar, and when we had a big waterfall in the background on Naboo, was slowly feeding the idea that one day we need to do Kamino since the clones are from a big water planet, so we've had time and several episodes to figure out how to show that.

You saw in "Landing at Point Rain" that the battles got bigger, so we've asked ourselves, "How can we top that battle?" We have some

"DOOKU HAS SOME VERY INTERESTING STORIES IN SEASON THREE. A LOT OF THINGS ARE GOING TO CHANGE FOR THE COUNT."

massive-scale battles this season. We didn't have many lightsaber fights in Season Two, but you'll see more in Season Three. I just didn't want our audience to become bored of lightsabers. We wanted to make sure that when we feature lightsaber fights, they also get better than what we had done before. Fights are always a huge challenge. It takes a long time to choreograph them well, and to come up with scenarios that are interesting for the characters to fight in.

Also, it would be very dull to go to another snow planet and see walkers again. It sounds great, but it was in *The Empire Strikes Back*, we love it because it was original then, since then we see Hoth all the time in other *Star Wars* stories. In *The Clone Wars* movie, the most exciting thing we did was the walkers go up



What is your favorite proverb from Season Two? The one that sticks with me is from the Boba Fett trilogy. I really liked, "Who my father was is not as important as my memory of him." I thought that was a really good one, because it dealt with perception: who Jango Fett was, who he was to the

galaxy, who he was to this boy, and how that can be drastically different depending on that point of view. It ties in with a lot of *Star Wars* thinking. The one on "Lethal Trackdown" is "Revenge is a confession of pain," which I thought was rather icy and set up the episode well.



the side of a cliff. That was kind of the standout scene of the whole thing to me, because it was a very good idea, and the kind of thing we look for all the time.

Do you worry about overkill with the more popular characters? I think when you're dealing with the villains, absolutely. I remember as a kid when I watched superhero shows, you would be lucky if you got one or two episodes a season with Doctor Doom or the Joker. We have to be very careful about how we use our villains.

It is difficult because Dooku is in charge of the droid army, so he always has to have a presence. One of the reasons we withheld Dooku from Season Two was that we were figuring out how to play him so that he was more dangerous and more in control.

Dooku has some very interesting stories in Season Three and a lot of

things are going to change for the Count that I'm very excited about, but I can't talk much more about that. The future's in motion! He's an interesting guy. Why did he do what he did? Why betray the Jedi? That's a big question. He's interesting to look at, from Christopher Lee to our

"WE HAVE OUR DARK EPISODES, AND WE HAVE OUR INTENSE EPISODES, BUT WE STILL ALSO HAVE SOME VERY FUN EPISODES."

version. Corey [Burton] plays him really well on the show.

"Grievous Intrigue" brought the General back in a way where he was more powerful, kind of taking some of the pre-*Revenge of the Sith* ideas of Grievous and his abilities, and blending them with what George did in the movie, where he is more of a coward in a lot of ways. He will only fight you if he has the upper hand. It

makes him a very interesting villain, because he's not competing with Darth Vader to be the ultimate Jedi destroyer, which is what Anakin eventually becomes.

Could you imagine resting one of the Jedi characters for a season? Do you mean Anakin or Obi-Wan?

Yes, or even Yoda.

Well, Yoda is interesting because we haven't really done a lot with him. He's around, and I can't foresee

ever not having him involved. When big things are going down, Yoda always has an opinion, foreboding or not.

There are so many characters now, with Plo Koon becoming more important as he watches Ahsoka being trained by Anakin, Adi Gallia has shown up, and

Luminara's there. People have become very fond of these characters, and we keep trying to find the screen-time for them, but you have to include Yoda and Mace Windu. It's terribly upsetting when we don't get enough time for them. We put Yoda in the *Zillo Beast* episodes. He wasn't actually in the second one, but Steward Lee, the director, and I wanted to see Yoda running around on top of that thing. It was just too good an image for us to let go!



Will we ever visit Yoda's home planet? I don't think you're ever going to see Yoda's home planet. Would you really want to know? I know a lot of people say, "Oh Dave, why aren't you revealing certain things?" Once we have an answer for Yoda's origins, a large part of the fun goes right out the window.

I was a little concerned when we did Boba Fett. There were a lot of people who were worried about how that would impact upon when they see him in *Empire*. That's why I tried to use the Clint Eastwood "Man With No Name" idea for the development of that character as a boy to line up with what we see later.

With Boba Fett, the mystery of the man under the helmet was a huge deal when we were kids. I thought he was Jaster Merrell when I was a kid. We read that in the comic books, and it was a shock when he was revealed as a clone. There's always mysteries, and things change, but you have to be careful and sensitive about what you reveal when you go into those areas. You wouldn't want to come up with something and have George Lucas say, "Hey, what's that? That's not what I meant!" That's why at the end of the day I'm glad George is there to watch over the series. It's his universe; we're just lucky to be a part of creating it with him now.



The opening episodes of Season Three take reference from "Rookies", which was a fan- and cast-favorite episode of Season One. Dee Bradley Baker especially loves it!

Yeah, it's all him, all the time! There's a direct connection between "Rookies" and those episodes. In fact, everyone, including George, enjoyed that episode. One of the things he wanted to do was explore these guys in particular. The premiere episode is about Echo, Hevy, Fives, Cut Up, and Droid Bait when they're training on Kamino. You're going to learn a lot more about those guys you saw in the Rishi Outpost.

Echo and Fives are the only two survivors of the outpost, so we will see them at times, kind of like we saw Waxer and Boil in the Geonosis episode, when they rescued Obi-Wan. Both Echo and Fives will have roles throughout this season.

The ARC troopers make their debut this season. Is George aware of the fan reaction when things like that are brought into the show? I think he's aware. He knows when we

tell him, "Wow, people love those clone episodes!" He's aware that way. He knows we all get excited around the table when he's pitching an idea and he brings up something like ARC troopers. The writers and I are all fans of this stuff, and it was fun to bring them in. I have to go and get all the continuity information out and start going over it with George, like I did with the *Mandalorians*. That always has varying levels of success [laughs].

Developing different clone armor, clone helmets, and different characters is a lot of fun. I could do so many episodes just about Commander Wolffe. If you start looking at these guys and what's happened to them, you can ask how their experiences would affect them. They are clones, but they're all different. When Dee plays them, you think of them as different, you don't even consider that it's all Dee.

I always like getting some new helmets out there, new gear, because invariably the 501st guys end up wearing it, and that's the best part of all.

Do you secretly think, "Wow, this is going to be a really cool toy when you devise stuff for the show?" Oh, not secretly whatsoever! I have Hasbro's AT-AT toy on my desk right now. You can't grow up when I did and design a clone trooper, without thinking, "Boy, the Commander Wolffe action figure would look so cool."

When we designed Ahsoka, Henry Gilroy and I were always thinking, "Man I can't wait till they do that as a 3 1/2 inch figure. It's just part of the fun, because we grew up with Star Wars toys. We weren't fans, we were just kids, and that's what we played with. To be able to pass that along to some kid out there who is going to imagine adventure and play with it, and perhaps one day become the supervising director of who-knows-what Star Wars stories of the future, is cool." ☺

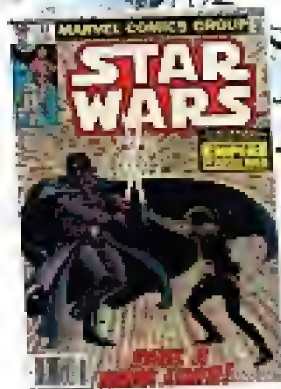


FOUR CO

ARTIST AL WILLIAMSON CAPTURED THE ACTION OF THAT GALAXY FAR, FAR AWAY IN FOUR-COLOR FORM. WORDS: BRIAN J. ROBB

In the days before DVD and video, one of the few ways to relive the excitement of the *Star Wars* films (besides playing with the action figures) was through comic books. These four-color marvels captured the likenesses of our favorite heroes, recreated the fast-moving style of the movies, and reproduced the characters and settings faithfully. One artist who made it look so easy was the legendary Al Williamson.

Star Wars fans had cause to take note of Williamson's passing in June this year at the age of 79. Not only was he the artist on the acclaimed 1980 comic book adaptation of *The Empire Strikes Back* for Marvel, he was also the artist Lucasfilm and Dark Horse turned to for *The Phantom*.



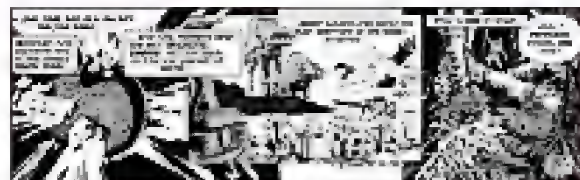
LOR HERO

Menace, the comic book adaptation of the long-awaited *Star Wars* prequel. In between, he brought to life *The Los Angeles Times* syndicated *Star Wars* newspaper strip—in collaboration with writer Archie Goodwin—that ran between 1981 and 1984.

Although Williamson was a well-regarded comic book professional who worked on a variety of big-name books, his work on *Star Wars* was something special. For one thing, it brought him a different kind of attention. “I was suddenly working on something that all the kids knew was gratifying,” he recalled in an introduction to his collected *Star Wars* work. “‘Oh... You do *Star Wars*!’ they’d say in hushed tones. It was great!”

PEN AND INK

Although Al Williamson was born in New York City in 1931, he spent his youth in Bogotá, Columbia. “My father was Colombian and my mother was American. I grew up down there, so I learned both



One of Williamson's daily *Star Wars* strips from the early 1980s, later reprinted in *Classic Star Wars* Volumes 1-3.

English and Spanish. It was comic books that taught me to read both languages,” he told *The Jack Kirby Collector* magazine in April 1997.

As a young boy in 1940, Williamson's mother took him to see *Flash Gordon Conquers the Universe*, the third in the *Flash Gordon* movie serials. His fate was sealed. It was only after seeing the big-screen version that the young

would-be artist discovered the newspaper strip originals, drawn by Alex Raymond from 1934. “I was immediately taken with it and really just overwhelmed by it,” he

INSPIRATIONAL ART!

CURRENT *STAR WARS* ARTISTS PAY TRIBUTE TO THE WORK OF THE LATE AL WILLIAMSON
RANDY MARTINEZ

“Few artists make an impact that sculpts multiple generations of artists. Al Williamson was one of the few. He gave fans a dynamic vision of *Star Wars*, which not only served as inspiration, but as a passport back to that galaxy far, far away

before home video was available. Though great, Al Williamson's contributions to *Star Wars* are but a footnote in a long and fulfilling career that helped shape the world of comics, sci-fi, horror, action, and adventure.”



later told *Comic Book Marketplace*. "It took over my life at the age of 10." His interest in pulp science fiction, and comic books, never waned. "I started drawing in school every chance I got."

Back in the United States in the mid-1940s, the teen Williamson was just in time to participate in the 'golden age' of comic books. Williamson wanted to pursue a career in comic book illustration, like his hero Alex Raymond (whom he met when he was 18). He studied under Tarzan artist Burne Hogarth at his Cartoonists and Illustrators School, while his professional debut came at age 17. In the late 1940s, Williamson worked as an inker and penciller on science fiction and western comics for smaller comic publishers, patiently learning his craft.

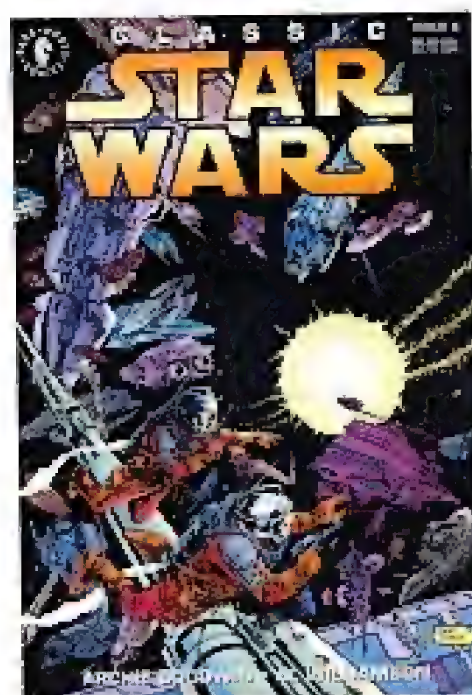
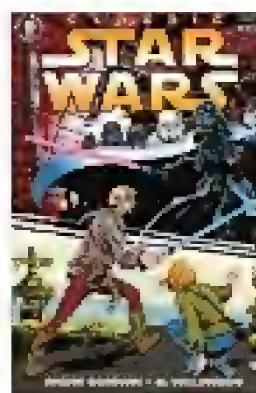
His rise to true prominence as an artist began in the 1950s at the now famous

horror publisher EC Comics. Only 21-years old when he joined in 1952, Williamson was regarded as the baby of EC's macabre family. He worked especially on EC's science fiction-themed magazines like *Weird Science* and *Weird Fantasy*, rather than their twist-in-the-tale horror comics. As well as original stories, he illustrated work by SF writers such as Ray Bradbury and Harlan Ellison. After EC, Williamson worked for various publishers—though mainly Atlas, the forerunner of Marvel Comics, inking Jack Kirby material at Harvey Comics, he met writer Archie Goodwin, who would become instrumental in his later *Star Wars* work.

FORCE COLOR

Williamson came into his own in 1966 when he was brought onto the relaunched *Flash Gordon* comic book. This experience stood him in good stead when it came time to capture the dynamic and fast-moving pulp thrills of the *Star Wars* films on the comic book page.

Marvel brought Williamson to *Star Wars* in 1980—when he drew the comic book adaptation of *The Empire Strikes Back*—on the recommendation of *Star Wars* creator George Lucas. Goodwin



INSPIRATIONAL ART!

JOE CORRONEY

"I first became aware of Al Williamson's artwork on the Marvel Comics adaptation of *The Empire Strikes Back* and later their adaptation of *Return of the Jedi*. Even with their tattered covers, worn pages and weathered binding, they still have a proud and prominent place in my *Star Wars* collection.

"It wasn't until I was older that I discovered his work with Archie Goodwin on the *Star Wars* newspaper strips, but even as a child I realized there was something so striking and different about his artwork for *Star Wars* than [that of] other comic book artists. That inspired me to want to draw *Star Wars* myself. Al's work was not only photo-realistic and true to the source material, it was highly detailed. His storytelling was incredibly cinematic. His beautiful line style brought these movies to life. In the days before VHS players, reading his *Star Wars* comics were my way of reliving and re-watching these films I adored so much.

"Al's work was an inspiration to me. He was one of the true great masters of pen and ink; of dynamic light and dark, high contrast cartooning. With his realistic figures and anatomy, detailed backgrounds and spaceships, he could draw and create anything and make it feel like it came right out of a *Star Wars* movie. Beyond the films, his artwork was the open door to a galaxy far, far away for our imaginations. There will never be another *Star Wars* or fantasy artist like him."

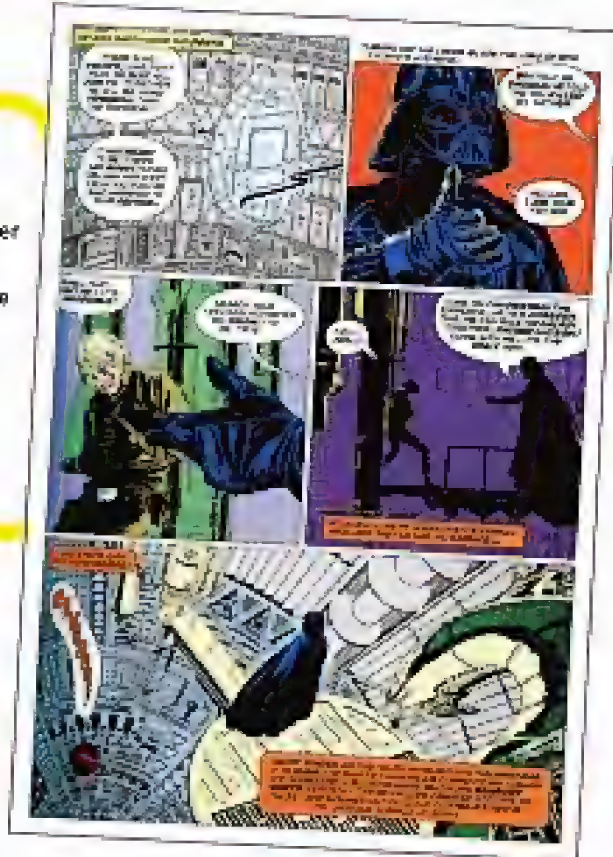
INSPIRATIONAL ART!

GRANT GOULD

"My first exposure to Al Williamson's work was *The Empire Strikes Back* comic adaptation. My dad took me to see *Empire* on opening day, and I remember there was a long line around the theater. They were selling copies of the comic adaptation to people waiting in line, and my dad got me a copy. That day was one of the best experiences of my life, and that comic book always held a special place in my heart. I was the kind of kid who would stare at my comics for hours and hours, studying every panel. Al Williamson was certainly among the very first artists whose work I admired. He gave each panel such detail, and his characters were so full of motion and life. He was one of my early inspirations, and he'll always be a huge part of the *Star Wars* universe."



Facing page: top left: Williamson's cover art for a 1966 Flash Gordon LP; top right: Luke wears a bacta mask in a scene out from the movie version of *Empire*. This page: above: Luke visits Yoda's "small house of mud" on Dagobah; top right: Williamson's take on a classic scene!



noted in an interview with Jim Morrow. "He was absolutely the best *Star Wars* artist you could ever want to have. You felt that whatever you did as a writer, you'd have an artist that would make it look great. He was an artist that Lucasfilm always wanted to have do *Star Wars* material."

With the Expanded Universe (as it would later be called) in its infancy, comic book creators like Goodwin and Williamson had more freedom than is possible now with an additional 30 years of EU continuity. Williamson had the chance to feature Boba Fett in his work before he'd appeared in *The Empire Strikes Back*, while other minor movie characters like Admiral Ackbar and bounty hunter Dengar enjoyed their moments in the spotlight on the comic book pages. Darth Vader was often featured, but on no account could he meet our heroes...

Williamson worked on other books (Marvel's *Blade Runner*, Western Publishing's *Flash Gordon*), but he found himself returning to *Star Wars* again and again, unable to resist each new invitation to contribute. He worked on the movie adaptation of *Return of the Jedi*, and drew occasional issues of the ongoing *Star Wars* title. When Dark Horse began reissuing his work under the *Classic Star Wars* banner in the 1990s, Williamson was happy to provide new covers and additional interior artwork. He was then lapped to ink the comic book adaptation of *The Phantom Menace* and the Special Edition of *A New Hope*.

After his *Star Wars* work, Williamson kept busy, even into his retirement. But it is for his vibrant and exciting work capturing the magic of *Star Wars* on the comic book page that he'll be particularly remembered. ☺

INSPIRATIONAL ART!

TOM HODGES

"I owe a lot to Al Williamson. As a child, his work kept me going back to the newspaper to see his new *Star Wars* strip, or to my local 7-11 store to snag the latest copy of *The Empire Strikes Back* adaptation. His comic renditions of the characters have been embedded in my brain ever since. In particular, his version of Darth Vader.

"His Vader is what I've gone back to in order to figure out how to create my version of the villain. Without his, I would be lost. Without his work in the *Star Wars* universe, I may never have started drawing the characters.

"So I'll say it again: I owe a lot to Al Williamson and he will be missed."

STAR RETRO WARS

FULLY ARMED AND OPERATIONAL

"THAT'S NO MOON!"—THANKFULLY, AS IT MAKES COLLECTING MERCHANDISE BASED AROUND THE DEATH STAR A WHOLE LOT EASIER! WORDS AND PICTURES: GUS LOPEZ

The Death Star stands as a major symbol of the Empire's oppression in the *Star Wars* movies. Different incarnations of the Death Star appear in four of the six films. While the fearsome space station may be the ultimate power in the universe, causing millions of voices to cry out in terror, it also makes a fun toy for kids!

Early in the *Star Wars* action figure line, Kenner introduced the Death Star Space Station playset, their most elaborate among the vintage *Star Wars* line. This four-story playset included locations from the Death Star scenes in *A New Hope* such as the trash compactor, control room, elevator, gunner station, tractor beam control, and chasm for Luke and Leia to swing across. The entire toy is designed as a small sector of the Death Star with the outer cardboard panels representing the exterior. [1]

A lower price point cardboard Death Star playset was available in the United Kingdom, France, Australia, Canada, and New Zealand under

Kenner affiliates such as Palitoy, Meccano, and Toltlys. It was similar to the Kenner playset, with a hemisphere shape that in actual scale would have made the entire Death Star about as big as a garage. However, the artwork and design of this Death Star makes it a favorite among collectors. [2]

Some of Kenner's earliest *Star Wars* toys were board games, and the first games were Death Star-themed. The original *Escape from Death Star* game was available in many countries, including Australia, Brazil, Canada, France, Germany, Italy, Japan, Netherlands, United Kingdom, U.S.A., and Venezuela. When kids were done escaping from the Death Star, they could turn to Kenner's *Destroy Death Star* game and annihilate it. [3]

Race car sets were all the rage in the late 1970s, and Fundimensions released

the *Duel at Death Star Racing Set* based on the *Power Passers* slotless cars. This kitschy set has Luke in his X-wing car racing against Darth Vader in his TIE fighter car around an oval racetrack on the surface of the Death Star as if the Empire sponsored NASCAR races with the Rebels. [4]





Death Star-themed toy concepts were considered but never saw the light of day. When Kenner was planning its next toy promotion after *Return of the Jedi*, the company evaluated a Death Star-themed logo using the *Return of the Jedi* Death Star as a backdrop. Kenner ultimately opted for a different logo and slogan called Power of the Force. For *Return of the Jedi*, Parker Brothers designed a Death Star Battle electronic game played through a viewfinder that was a cross between Luke's macrobinoculars and targeting computer. A fully functioning prototype and box for this concept was made, but the toy was ultimately dropped by Parker Brothers. [5]

One of these most highly sought *Star Wars* office supply items is the Death Star dimensional pencil sharpener made by Helix in the U.K. This psychedelic Death Star has a banner around the equator messaging to approaching ships: "May the Force be with you," perhaps referring to the force of the tractor beam. [6]

The Death Star has also been featured on *Star Wars* food packaging. Early examples are the "Breakout at Prison Block" and "Escape from the Death Star" scenes on the

backs of Shreddies cereal sold in Great Britain in 1978. Each specially-marked box of Shreddies contained Letraset transfers of *Star Wars* characters and laser bolts that could be rubbed onto the Death Star scenes on the backs of the boxes. Years later, for the *Star Wars* Special Editions, Frigo offered a set of *Star Wars* popsicle sticks in Spain, including one of the Death Star itself. By the late 1990s most *Star Wars* food premiums and packaging worldwide were based on globally-branded and uniform artwork and photography.



This is a rare example of unique imagery of the Death Star, offered nowhere else before or since. [7]

People attending Mardi Gras in New Orleans in 1982 may have obtained a (certainly unlicensed) Death Star coin with an X-Wing flying over the surface. Mardi

Gras coins are offered every year at the annual event, and various *Star Wars* coins have been created over the years. This particular coin combines the Death Star, Mardi Gras, and the Louisiana State Capitol building in Baton Rouge, all together for the very first time. [8]



For the 20th anniversary of *Star Wars*, Fossil created a watch sold in a specially-designed Death Star case. The watch face has the *Star Wars* logo surrounded by the Rebel and Imperial insignias and comes with a Rebel pin. The case is a small scale model of the infamous battlestation. [9]

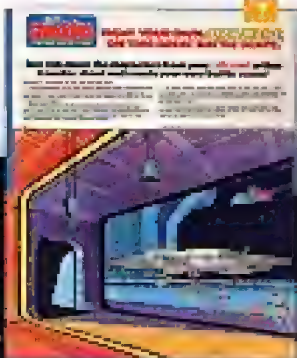
The ultimate Death Star collectible is the actual model used in filming the visual effects shots for the original *Star Wars*.



This prop was rescued from destruction by three *Star Wars* fans in Missouri: Todd Franklin, Pat Franklin, and Tim Williams.

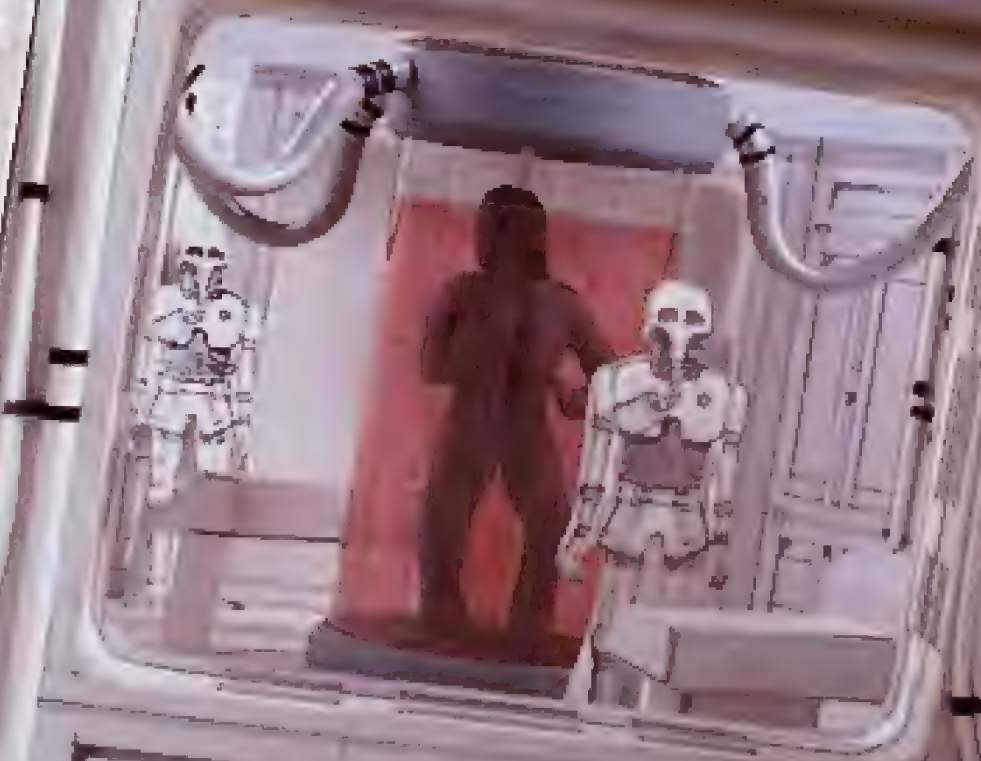
The prop had been long forgotten when it was discarded from a storage unit in California. Call it luck or the Force, but the prop was accidentally misplaced from the unit's junk pile to a moving truck to Missouri where Todd, Pat, and Tim recovered it. I purchased the piece from them several years ago. This magnificent icon is currently on display at the Science Fiction Museum in Seattle, Washington for the public to see.

Years after acquiring the Death Star model, I came across the "My other car is the Death Star" bumper sticker on calepress.com – an appropriate item to put on my car. [10]





The Rebel base's medical room maquette contains a couple of interesting details. At this time in pre-production, the medical droids were still works-in-progress, and, Ralph McQuarrie's concept painting (above) did not show the droid's legs, or the identity of the other medic. So, for the sake of convenience, the maquette builder simply showed the droid twice, each time with a pair of non-specific legs. The bacta tank is shown with a red sheet of material, mirroring the script's description of the liquid in the tank (also shown in the concept painting). Later however, it would become blue.



REDISCOVERING THE LOST PRE-PRODUCTION MODELS OF *THE EMPIRE STRIKES BACK!*

READY, SET,

GO!

WORDS: J. W. RINZLER

While laying out the images for the forthcoming book *The Making of Star Wars: The Empire Strikes Back*, I came across a few photos of maquettes (small scale models used in pre-production). I was able to put a couple of them—albeit small—into the book, but most didn't make it. But, like many other gems from *The Empire Strikes Back* that might otherwise have stayed hidden, these fascinating photos have found a home in *Star Wars Insider*.

The *Empire* art department at Elstree Studios fabricated these maquettes so that certain problems could be anticipated, camera angles worked out, and so on. They represent the interim stage between concept art and the final, full-size set. Production designer Norman Reynolds supervised their creation and they were examined closely by director Irvin Kershner. It's a process now largely replaced by digital pre-visualisations, done entirely using three-dimensional models created in computers.

"We had extensive models built and we made all kinds of special 'finders' to view them," Kershner says (see right). "I found myself on my knees three or four hours a day looking over the tops of tables into miniature sets. We made a huge book of every major sequence, shot by shot. This accurate pre-visualizing was the first difficulty."

The difficulties never really diminished on *Empire*. But production prevailed, thanks in part to the maquettes seen here, some for the first time.



This Rebel control room maquette was based on concept art by Ralph McQuarrie. Miniature chairs and panels, along with a cut-out Rebel in snow gear, help give form to the basic mock-up.



Note: All the maquettes shown date from early 1979.



Again based on McQuarrie's paintings, the art department fashioned the Dagobah swamp [complete with X-wing, human cut-out, and mini R2-D2 for scale], out of various materials. The white cardboard device on the left probably functioned as a crude viewfinder for Kershner.



Kershner and Reynolds were quite preoccupied with how they were going to pull off Luke's leap into the void, hence many photographs were taken of this maquette. Several ideas were explored using in-camera trick photography, and several iterations were rejected before the final version, as presented in the film, was settled on.

For the battle of Hoth, a maquette was made revealing something not seen in the film: a door for getting in and out of the Rebel cannon. The final version, built for transportation to Finse, Norway, and filmed by the second unit, would be slightly larger scale, relative to the model Rebel shown.



One of the most interesting maquettes, this one reveals in three dimensions Ralph McQuarrie's early concept for the carbon freezing chamber. Later Reynolds would revamp the chamber, transforming it into a circular room, but here it is more industrial-looking, with plunging lines of perspective (and a Han Solo cut-out). Once Reynolds had drawn up new designs and a maquette had been constructed, he showed Kershner, who checked for camera angles (above).





The Hoth hangar maquette (above) features a cut-out of an early tauntaun concept—before McQuarrie “winterized” it and Phil Tippett redesigned it. Small lights helped Kershner see how the set might look when lit from certain angles. A second maquette (see right) showed the other half of the hangar,

where the *Millennium Falcon* would be parked. Reynolds and Kershner knew that this set would be enormous—indeed, George Lucas had bankrolled construction of a new, giant soundstage at Elstree specifically for the Rebel hangar (in which the Dagobah set would also be housed).



In the early stages, Yoda's hovel was very small. Even hunched over, Luke could barely squeeze in!

ANAKIN BETRAYED

WHAT THEY SAID

"The whole point of [being a] Jedi is you can completely control your anger, and he's at a point where he can't control it at all. It's because of his need for control and power, and being very upset when he doesn't have it. But Obi-Wan is inevitably going to try and stop him. And now he's assuming that she's in league with Obi-Wan, not necessarily in a love relationship or anything, but on the basis that they're on one side, going down one path, and he's going down the other."

George Lucas, *Revenge of the Sith* DVD audio commentary 2005

EXT. MUSTAFAR—LANDING PLATFORM—DAY

The sleek NABOO SKIFF lands on the Mustafar landing platform near Anakin's GREEN STARFIGHTER. ANAKIN runs up to the SKIFF as the ramp lowers. PADMÉ runs to him.

ANAKIN: Padmé, I saw your ship...

They embrace.

PADMÉ: Oh, Anakin!

ANAKIN: It's all right, you're safe now. What are you doing out here?

PADMÉ: I was so worried about you. Obi-Wan told me terrible things.

ANAKIN: What things?

PADMÉ: He said that you have turned to the dark side... that you killed younglings.

ANAKIN: Obi-Wan is trying to turn you against me.

PADMÉ: He cares about us.

ANAKIN: Us??!

PADMÉ: He knows... He wants to help you.

ANAKIN: Is Obi-Wan going to protect you? He can't... he can't help you. He's not strong enough.

WHY IT'S A CLASSIC

This powerful scene illustrates the fact that sometimes in striving to avoid a particular fate, we actually hasten ourselves toward it. That's certainly true in Anakin's case. Anakin has headed toward the dark side and become Palpatine's Sith apprentice to save Padmé from dying—the thing he fears the most. Ironically, it is he who causes her eventual death of a broken heart. Anakin talks of gaining "new powers" so he can save his wife, but he uses this new power by choking Padmé using the dark side of the Force—an act that, thanks to the Emperor's lies, Anakin later believes has killed her. The scene also marks the moment Anakin and Obi-Wan are finally divided. Anakin gives in to his anger and the dark side, while Obi-Wan, seeing the depths his power-mad friend has sunk to, realizes what he must do.

CLASSIC MOMENT

STAR WARS EPISODE III:
REVENGE OF THE SITH
DVD CHAPTER 38

TRIVIA

When the script was still being worked on, one idea that was mooted was that Padmé would decide Anakin had to be killed, and concealed a dagger to attack him with. Some conceptual art was even done depicting Padmé in different costumes and armed with a concealed dagger.

SCRIPT (2003)

PADMÉ: Anakin, all I want is your love.

ANAKIN: Love won't save you, Padmé. Only my new powers can do that.

PADMÉ: At what cost? You are a good person. Don't do this.

ANAKIN: I won't lose you the way I lost my mother! I've become more powerful than any Jedi has ever dreamed of and I've done it for you. To protect you.

PADMÉ: Come away with me. Help me raise our child. Leave everything else behind while we still can.

ANAKIN: Don't you see, we don't have to run away anymore. I have brought peace to the Republic. I am more powerful than the Chancellor. I can overthrow him, and together you and I can rule the galaxy. Make things the way we want them to be.

PADMÉ: I don't believe what I'm hearing... Obi-Wan was right. You've changed.

ANAKIN: I don't want to hear any more about Obi-Wan. The Jedi turned against me. Don't you turn against me.

PADMÉ: I don't know you anymore. Anakin, you're breaking my heart. I'll never stop loving you, but you are going down a path I can't follow.

ANAKIN: Because of Obi-Wan?

PADMÉ: Because of what you've done... what you plan to do. Stop, stop now. Come back! I love you.

ANAKIN: [seeing Obi-Wan] Liar!

PADMÉ turns around and sees OBI-WAN standing in the doorway of the Naboo Cruiser.

PADMÉ: No!

ANAKIN: You're with him. You've betrayed me! You brought him here to kill me!

PADMÉ: No! Anakin, I swear... I—

ANAKIN reaches out, and PADMÉ grabs her throat as she starts to choke.

OBI-WAN: Let her go, Anakin.

ANAKIN: What have you and she been up to?

OBI-WAN: Let her go!

ANAKIN releases his grip on the unconscious PADMÉ and she crumples to the ground.

ANAKIN: You turned her against me.

OBI-WAN: You have done that yourself.

ANAKIN: You will not take her from me.

ANAKIN throws off his cloak.

OBI-WAN: Your anger and your lust for power have already done that.

OBI-WAN flings off his cloak.

OBI-WAN: [continuing] You have allowed this Dark Lord to twist your mind until now... until now you have become the very thing you swore to destroy.

They circle each other until OBI-WAN is near PADMÉ. He places his hand on her.

ANAKIN: Don't lecture me, Obi-Wan. I see through the lies of the Jedi. I do not fear the dark side as you do. I have brought peace, justice, freedom, and security to my new Empire.

OBI-WAN: Your new Empire?

ANAKIN: Don't make me kill you.

OBI-WAN: Anakin, my allegiance is to the Republic... to democracy.

ANAKIN: If you're not with me, you're my enemy.

OBI-WAN: Only a Sith Lord deals in absolutes. I will do what I must. [ignites his lightsaber].

ANAKIN: You will try.

ANAKIN ignites his lightsaber.

NEXT TIME: DEATH STAR TESTED

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BLASTER

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"THERE'S NOTHING LIKE A GOOD
BLASTER AT YOUR SIDE, KID."

BOOKS

SEAN WILLIAMS RETURNS TO ADAPT THE FORCE
UNLEASHED 2 WORDS: DANIEL WALLACE

UNLEASHED AGAIN

The Force Unleashed was one of the biggest games of 2008, and its magic touch extended to bookshelves when Sean Williams' novelization hit #1 on the *New York Times* bestseller list. So how do you top a blockbuster? Williams says it's all about Starkiller this time around.

"Bringing Starkiller back reinvigorates a story that probably couldn't have been developed much further," he says, speaking of LucasArts' decision to bring back the protagonist of the original game after what appeared to be his untimely end. "Once I found out that Starkiller was coming back stronger, deadlier, and with more to lose than before, I knew I had to write it. His journey has become much more interesting."

But all this begs the question—is Starkiller truly back? Williams says that

mystery is one of the novelization's central issues. "The Starkiller of this book could be a clone—except cloning a Jedi is supposedly impossible. Or he could be the original brought back some other way. Maybe the first Starkiller was the clone while his original lived on? And if he has been copied, could there be more of him out there, and who do they work for?"

Because a novelization offers more room to explore the details of a game, readers can experience themes that might otherwise whiz past during a play session. Chief among these is the relationship between Starkiller and ex-Imperial pilot Juno Eclipse. "There are two hearts beating at the center of the story—Starkiller and Juno," says Williams. "Without her, he would have no reason to be anything other than Darth



Vader's obedient assassin. And we would find it much harder to see into his depths, where he hides even from himself."

Though *The Force Unleashed 2* sees Starkiller and Juno spending time apart, each is acutely aware of the other's absence. "Their reunion is the emotional heart of the story, and readers of the book will experience it in fine detail," promises Williams, "as well as more action, and entirely new characters from Juno's life in the Rebellion."

Despite his confession that he's "pretty bad," Williams has spent time playing *The Force Unleashed* and considers the storyline one of the all-time greats of the *Star Wars* canon. "Perhaps I love the story too much to be outside of it as a gamer, changing it!"



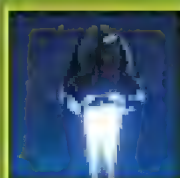
ASK LOBOT

As related to Leland K. Chew

How did Bail Organa find Yoda in Kashyyyk?

James Reid by e-mail

Revenge of the Sith: Incredible Cross-Sections provides the technical details on how Bail Organa is able to find Yoda in his search for Jedi survivors. Yoda launches



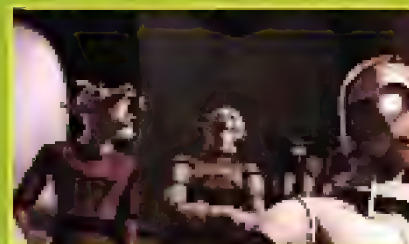
himself into space in the pod from Kashyyyk, and then sends out an encoded distress beacon which Bail is able to

retrieve, enabling him to determine Yoda's precise location. Keep in mind that Yoda's mission to Kashyyyk was no secret, so Bail had a good idea where to look.

Is The Clone Wars movie the same as when we're talking about the Clone Wars? James Reid by e-mail

If you look carefully, you may notice multiple Gran thugs in the company of Jabba and Ziro wearing familiar-looking Jedi costumes, right down to the Jedi emblem on the shoulder. Due to the limited number of models available early on during the production of *The Clone Wars*, many of the assets had to be reused for different

purposes to populate the scenes. Thus, *The Clone Wars* crew added background characters tucked away in the shadows that had the bodies of Obi-Wan Kenobi with a generic Gran head. None of the Gran characters that appear in this scene has ever been named, and there was never any intent to suggest that they are actually Jedi.



A GALACTIC TREASURE

READ THE BOOK THE JEDI READ.
WITH *THE JEDI PATH*

Sure, you own *Star Wars* books. But have you ever owned a *Star Wars* artifact? *The Jedi Path* isn't just a guidebook to the Force. It's a worn, marked-up volume that seemingly dropped through a wormhole from a galaxy far, far away.

The Jedi Path: A Manual for Students of the Force is an in-universe textbook, written by Jedi Masters more than a thousand years before the movies. Your particular copy has a special pedigree—it bears the handwritten annotations of Yoda, Obi-Wan, Qui-Gon, Anakin, Count Dooku, Darth Sidious, and others—both Jedi and Sith. And lucky for you, its owners also used it as a scrapbook to preserve tangible treasures between its pages.



"We designed it to look as if the reader were the next in the line of Padawan to receive the ancient manual," explains Becker & Mayer editor Della Greve. "We chose paper that had a

yellowed look and a gritty feel. The

designer went back to concept art and costume design to draw inspiration for the cover design and to create the look of the interior pages."

The 160-page volume features instructions for Jedi Initiates, Padawans, Knights, and Masters, covering everything from Force

levitation to lightsaber combat and revealing many all-new bits of lore. Written by Daniel Wallace and featuring the contributions of more than ten acclaimed artists—including *Star Wars* concept

artists alumni Terry Whitlatch, Derek Thompson, and Greg Knight—*The Jedi Path* will initially be available only in a deluxe edition: a protective mechanical vault that opens with the press of a button. Indeed, lights and authentic sounds from the film accompany

a mini-elevator on which the book rises. *The Jedi Path* also comes with removable features: a letter tracing the book's history, a severed Padawan braid, a metal Jedi Credit

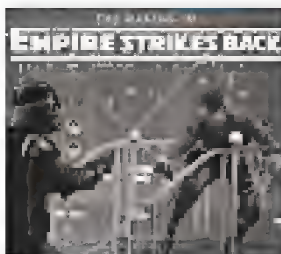
medallion, a Jedi starfighter patch, a burned poster of the Jedi Code, a map of the Jedi Temple, and a lightsaber diagram sketched on a napkin from Dex's Diner. The deluxe edition will be available through Amazon (plans are afoot for a trade edition in 2011).

"The idea of having Jedi from the movies annotate the pages came from wanting to connect this ancient text to the Jedi we are all familiar with," says Greve. "It's through these cinematic Jedi that we first learned of the Force."



CREATING A CLASSIC CELEBRATE *EMPIRE'S* 30TH ANNIVERSARY WITH AN UNPRECEDENTED INSIDE LOOK

The *Making of Star Wars: The Empire Strikes Back* is a must-have for any devotee of the film, or any admirer of the art of movie making. Written by J. W. Rinzler, the 372-page tome is stuffed with revealing anecdotes and never-before published photos. Featuring an introduction by director Ridley Scott, the groundbreaking book hits stores on October 12.



ARTISTIC VISIONARIES

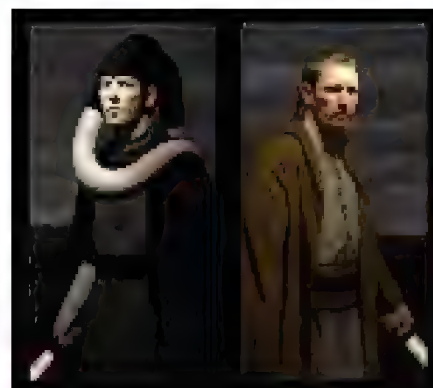
CELEBRATED ARTISTS CREATE WONDERS IN *STAR WARS ART: VISIONS*



An art book unlike any other, *Star Wars Art: Visions* enlists more than 100 top fine artists, illustrators, and cartoonists

to present their unique interpretations of the characters and settings of the *Star Wars* saga.

Slipcased and featuring a foreword by George Lucas, the 176-page hardcover includes 120 full-page illustrations from artists such as Allan R. Banks (preparatory sketch and final painting below), Scott Waddell (sketch and final, right), Nelson Boren (sketches and final, above), William Stout, Philippe Druillet, H. R. Giger, Syd Mead, and many others. (Cover art is by Masay.) Over five years in the making, *Star Wars Art: Visions* is due from Abrams Books in November. A Limited Edition of 500 copies will feature five signed prints by Moebius, Alex Ross, Daniel Greene, Donato Giancola, and Jamie Wyeth.



COMICS

MEET A NEW CHAMPION IN *CLONE WARS* — *HERO OF THE CONFEDERACY* WORDS: DANIEL WALLACE

THE OTHER SIDE OF THE WAR

The Republic's Jedi and their clone troopers are universally acknowledged as the good guys in the Clone Wars, but what happens when Anakin Skywalker is tagged with dishonor—and a Separatist warrior rises as the new champion? *Star Wars: The Clone Wars – Hero of the Confederacy* is an 80-page digest collection of issues #10-12 of Dark Horse's *The Clone Wars* series, featuring a story by animated series writers Henry Gilroy and Steven Melching and artwork by Brian Koschak. The first four *Clone Wars* digests have sold more than 100,000 copies, and this newest volume hits stores on September 15.



EMPIRE TRIUMPHANT



RELIVE DARK HORSE'S CLASSICS WITH A NEW *DARK EMPIRE* HARDCOVER

September 29 sees the publication of a single *Dark Empire* hardcover, which collects *Dark Empire*, *Dark Empire II*, and *Empire's End* in a beautifully packaged omnibus with a cover price of \$29.99. The collection features the storytelling of Tom Veitch and the artwork of Cam Kennedy and Jim Baikie. *Dark Empire* is widely acknowledged as one of the critical tales of the *Star Wars* Expanded Universe, so there's no better time to get up to speed.

MARVEL-OUS ADVENTURES

DARK HORSE COLLECTS THE CLASSIC SERIES WITH VOLUME 2 OF *A LONG TIME AGO*



From 1977-1986, Marvel Comics published a monthly *Star Wars* series. Now hard to find, the saga has found new life in Dark Horse's Omnibus reprint series. Volume two of *A Long Time Ago* collects issues #28-49 and Annual #1, including the late Al Williamson's classic adaptation of *The Empire Strikes Back*. It's available for purchase beginning October 13.



ASK
LOBOT

As related to
Leland Y. Chin

In *The Clone Wars* Volume 21, "Landing on Ryloth," we see a planet that is perpetually in daylight and night.

A thousand years ago, a volcanic eruption caused the planet to rotate, creating day and night. Lieutenant Assurum plays the starwars.com message boards.

While it is true that previous lore for Ryloth depicted the planet as having one side basked in perpetual daylight and the other in perpetual night, scenes depicting an area of Ryloth having both night and day has necessitated that we revise the continuity so that the planet has a rotation where all parts of the planet experience both night and day. When conflicts between the television series and existing Expanded Universe arise, the EU is adjusted to match the series to stay as true to George Lucas' vision of *Star Wars* as possible.



STARKILLER'S SEQUEL

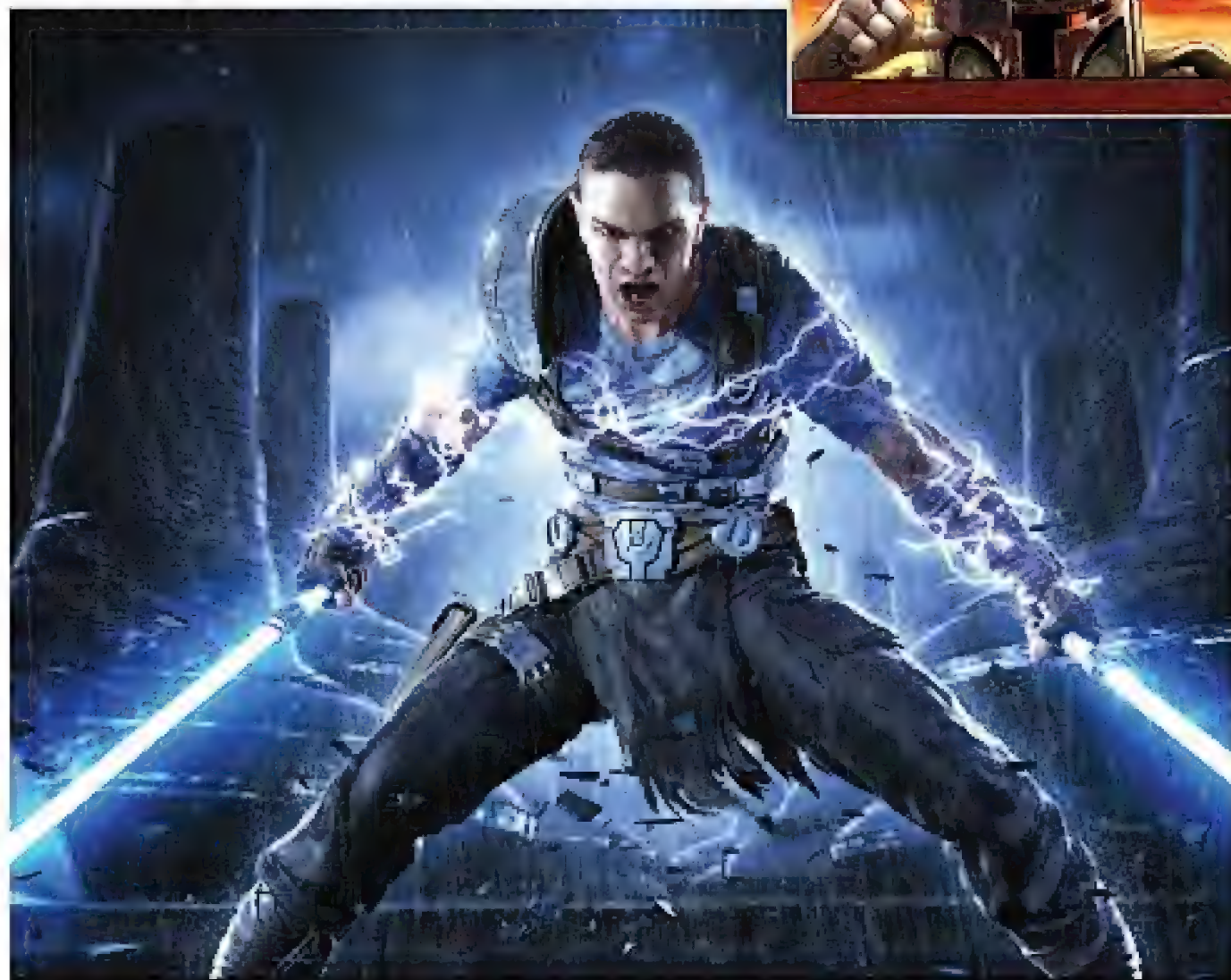
VADER'S APPRENTICE RETURNS TO COMICS WITH THE FORCE UNLEASHED 2 WORDS: DANIEL WALLACE

Comics have always been a key element of the experience that is The Force Unleashed. For both the 2008 original and this fall's The Force Unleashed 2, LucasArts scripter Haden Blackman wrote both the game and the comic's plotlines with an eye to creating a cohesive whole.

"I try not to assume that someone is going to be exposed to both the comic and the game, or even has a prior knowledge of *Star Wars*," Blackman explains. "Instead I focus on the character arc. However, there's no doubt that fans will get a richer

experience by both playing the game and reading the comic." There's a big shift in focus between the two projects—while the game is told largely from protagonist Starkiller's point of view, the comic follows Boba Fett. "It's through Fett that we get more insight into Vader as a character," says Blackman. "We also get to see how Fett becomes involved in the story in the first place, and the effect the hunt for Starkiller has on him."

Starkiller is still the pivotal





figure, and the very first twist of *The Force Unleashed 2* is that the character has returned following his apparent death at the end of the original tale. "At first we had to decide whether or not Vader would even try to bring him back," admits Blackman. "Ultimately we felt that Vader is stubborn and tries the same plots repeatedly even if they fail. In order to actually 'resurrect' Starkiller, I wanted a solution that was both plausible within *Star Wars* and didn't undermine the character's sacrifice at the end of the first game. It didn't take much to come up with cloning, but I knew that this might be polarizing for fans. So the trick was finding ways to raise doubts in Starkiller and the audience about whether or not he is a clone."

The comics adaptation of *The Force Unleashed 2* won't be published in comic

book installments. Instead it will be released as a single 88-page trade paperback. This means that the storyline can be told more cohesively without needing to hit a cliffhanger every 22 pages, or without needing to recap events at the start of each new issue.

"I still thought about the story in terms of 'acts' because each segment propels Fett's character forward in some way," says Blackman. "We had the opportunity to introduce a partner for Fett who questions the sanity of the mission, and to show off the parts of Kamino that Starkiller never visits. But most importantly, we confront Fett with some unexpected enemies that

challenge his own sense of self."

Argentinian artist Omar Francia (*Star Wars Legacy*, *Mass Effect: Redemption*) and his studio handles the artwork, and he's thrilled to be adapting the sequel to the game that caused him to buy a next-gen console in the first place. "I loved the game so much!" he enthuses. "I never thought I would be doing a comic based on the sequel. We're pushing our efforts to the extreme to make it really cool, and I'm excited to hear what the fans are going to say."

Having previously worked in the *Legacy* era more than a century into the future of the films, Francia had fun flexing his classic trilogy muscles. "I had the chance to handle ships like *Slave I* and the *Y-wing*," he says. "Putting into action classic stormtroopers and Rebel troopers, those are cool things to draw. And this is the first time I've had the chance to draw Boba Fett and Darth Vader. Boba Fett is an enormous pleasure to illustrate in each panel he appears."

Francia also created several original designs exclusively for the comic, including a new starship and the distinctive look of Fett's partner. The new designs are "familiar but new," says Blackman, "which is always our goal with everything related to *The Force Unleashed*."



INCOMING

INSIDER PREVIEWS THE LATEST *STAR WARS* GEAR YOU WON'T WANT TO MISS! WORDS: CHRIS SPITALE

HASBRO

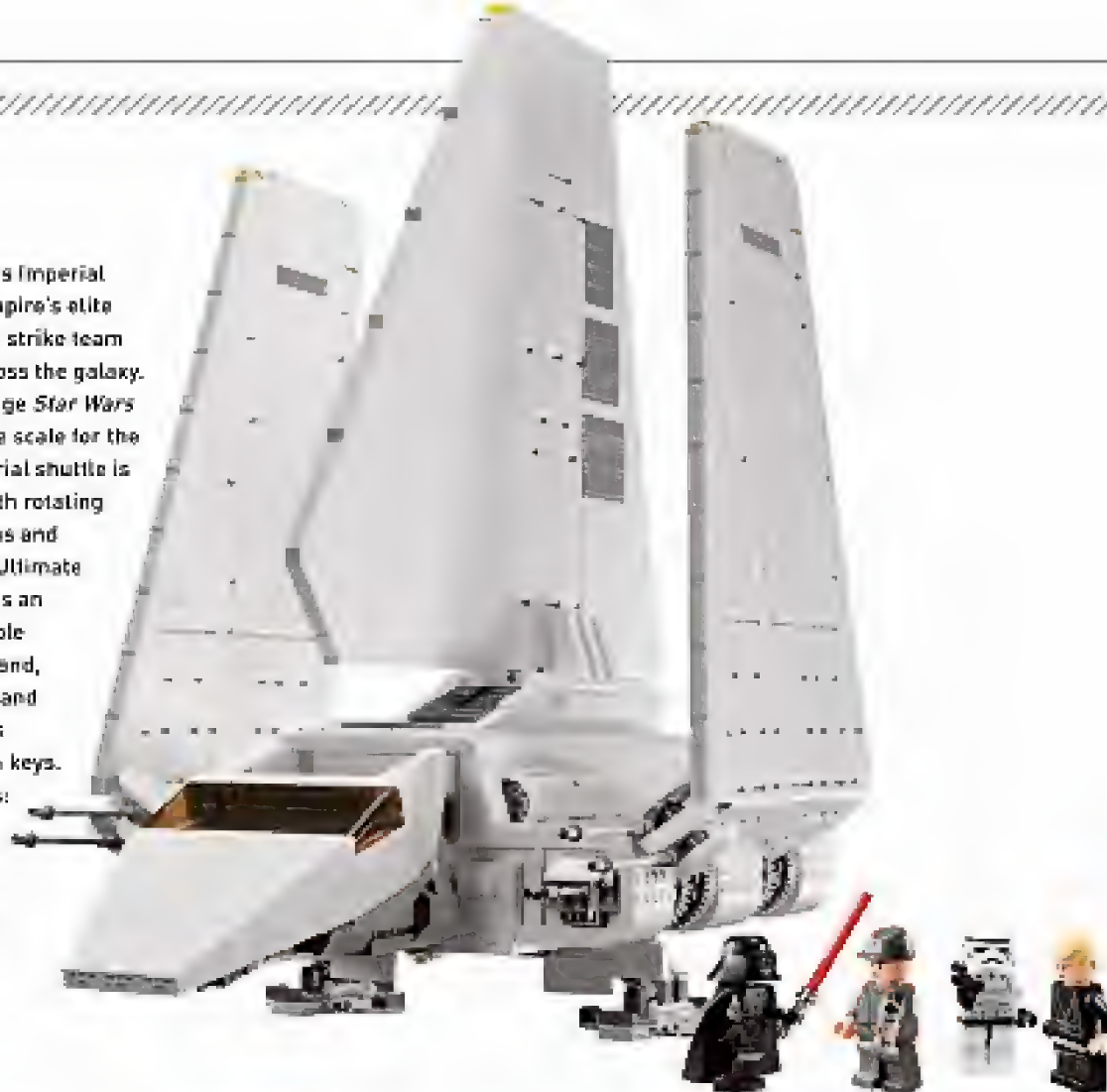
On shelves now is a new wave of *Star Wars: The Clone Wars* action figures. Each figure includes the Galactic Battle game, consisting of a battle card, die, and stand. Figures in the wave include Jedi Knight Kit Fisto; Jedi Master Mace Windu, with two-piece Jango Fett helmet with hidden "explosives"; jungle camo ARF trooper; Jedi Knight Ki-Adi-Mundi; battle droid commander; and clone pilot Geji.



LEGO

Imperial Shuttle

The elegant *Lambda-class* Imperial shuttle transports the Empire's elite and the occasional secret strike team of Rebel commandos across the galaxy. Now you can build this huge *Star Wars* vehicle in true mini-figure scale for the first time ever! The Imperial shuttle is authentically detailed, with rotating double laser wing cannons and a four-seat cockpit. This Ultimate Collector's model features an opening canopy, detachable landing gear, a display stand, a labeled display plaque, and gear-driven folding wings with removable activation keys. Includes five mini-figures: Darth Vader, Imperial pilot, Imperial officer, stormtrooper, and Luke Skywalker. It retails for \$259.99, and is available now!



WILLIAMS-SONOMA

Star Wars Sandwich Cutters with Vintage-Style Tin Lunchbox

Young Jedi can use these Williams-Sonoma kitchen tools to transform their favorite sandwiches into

high-energy fuel for lunches, snacks and parties. As swift and precise as lightsabers, the customized cutters are fun and easy to use - just press and cut. The limited-edition tin container stores the sandwich cutters. The set includes one *Millennium Falcon* and one *TIE* fighter sandwich cutter, and a tin lunch box. The cutters are approx. 4" wide.





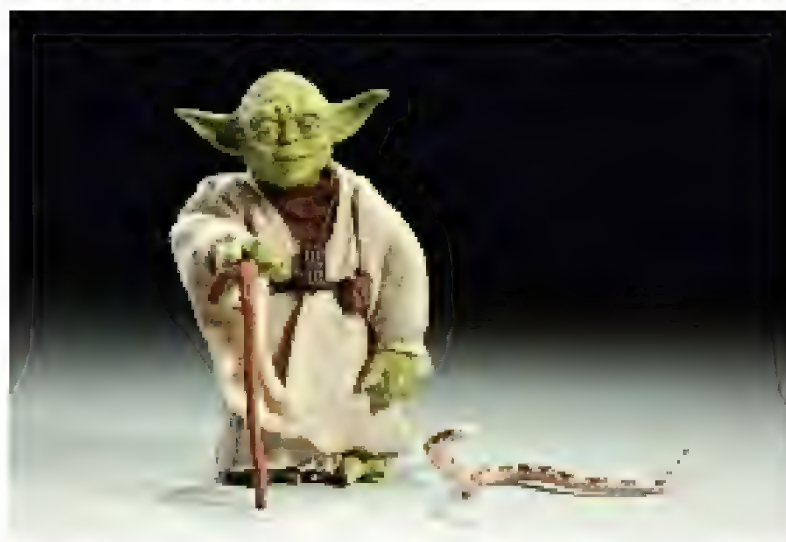
SIDESHOW

Cyborg Darth Maul Premium Format Figure

Sideshow Collectibles perfectly captures the vengeful former apprentice as seen in "Old Wounds," part of the *Star Wars: Visionaries* graphic story collection. Dressed in a fabric costume and complete with detailed accessories and cybernetic legs, this quarter-scale Cyborg Darth Maul retails for \$334.99, and ships in the first quarter of 2011. The exclusive version contains a switch-out portrait for alternate display.

C-3PO Life-size Bust

Worrisome protocol droid C-3PO gets the Sideshow treatment with this life-size bust, created in conjunction with renowned robot craftsman Fred Barton. Each piece is individually painted and hand-finished and crafted from fiberglass and polystone. C-3PO comes complete with battery-powered light-up eyes and retails for \$649.99. Available this Fall.



Yoda 1:6 Scale Figure

Straight from the swamps of Dagobah comes Jedi Master Yoda, as depicted in *The Empire Strikes Back*. The diminutive master of the Force is to scale with other figures in Sideshow's 12-inch line—and is fully poseable. He comes with two sets of interchangeable hands and feet, his walking cane, herb pouch, necklace, and a log. Yoda measures 5.5" tall and retails for \$74.99. He ships in the first quarter of 2011. The exclusive version also comes with a snake.



Mos Eisley Cantina - Nodan's Nook 12-inch Figure Environment

Complete your very own 12-inch Mos Eisley Cantina environment with this to-scale set of table and chairs from the infamous watering hole. Nodan's Nook Environment features an LED light-up element and a refreshing beverage accessory to help quench that desert thirst. This set retails for \$89.99 and ships 1st quarter 2011.



Gamorrean Guard 12-inch Figure

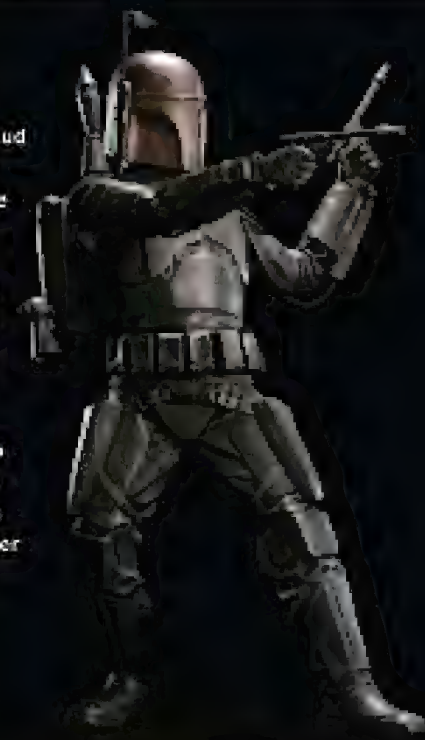
The porcine palace guards of Jabba the Hutt, Gamorrean guards are the dim-witted sentries of the Hutt's Tatooine stronghold. Realized in exact detail, Sideshow's new 12-inch Gamorrean guard includes a fully articulated body, leather belt and fur costume, vibro-ax, polearm, and two sets of switch-out hands. The item ships in the fourth quarter of 2010, and retails for \$119.99.

Obi-Wan Kenobi

Joining Sideshow's award-winning line of Star Wars collectibles is the Obi-Wan Kenobi Legendary Scale Bust. Each piece is individually hand painted and finished, and depicts the classic Jedi Master in outstanding detail. It measures 16" high, and retails for \$249.99.



Jango Fett Bronze Statue
Sideshow Collectibles is proud to introduce the Jango Fett Bronze Statue, capturing the legendary bounty hunter and origin of the clone army in elegant detail. This impressive statue is cast in high quality, heavyweight bronze. Limited to an edition size of only 25 pieces worldwide, the Jango Fett Statue measures 21" in height, weighs 20 lbs. and is available in the fourth quarter of 2010.





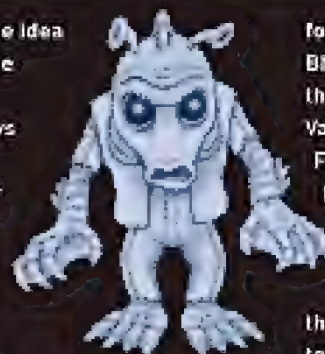
MONSTER MASH

THE BOBBLE-HEAD MASTERS AT FUNKO CREEP TO THE DARK SIDE THIS HALLOWEEN WITH THEIR NEW MONSTER MASH-UPS. A MELDING OF POPULAR *STAR WARS* CHARACTERS WITH THE SEASON'S SPOOKIEST CREATURES. *INSIDER* SPOKE WITH FUNKO PRESIDENT BRIAN MARIOTTI AND LEAD DESIGNER ROB SCHWARTZ FOR AN EXCLUSIVE PEAK INSIDE THEIR LABORATORY. WORDS: CHRIS SPITALE

Star Wars Insider: How did the idea for the Monster Mash-Ups line come about?

Brian Mariotti: We have always loved fun, non-gory 1960s monster stuff, as well as *Star Wars*. So why not mash them up? I suggested the idea to Rob, and he threw in all his favorite influences, such as [the horror genre magazine] *Famous Monsters of Filmland*, [50s-style custom design] *Kustom Kulture*, and even *MAD* magazine. Rob Schwartz: We knew that we wanted a very Nutty Mads [the 1960s comically grotesque plastic molded figures] style to them. A serious take on combining the two genres would have looked odd. We wanted silly, hence the exaggerated expressions and proportions. Overall all their costumes remain fairly true to the films, with tears, cracks, and general rot.

At the end of *Revenge of the Sith*, Vader is assembled before Palpatine in a medical chamber, reminiscent of the birth of Frankenstein's monster. Was this the most obvious alter ego



Rob Schwartz Concept Art

for the line?

BM: It made sense to mash up the very large and ominous Darth Vader with the hulking figure of Frankenstein.

RS: We played up the Frankenstein angle by adding bolts to the helmet and making the boots large and riveted, but the fun part was adding expression to the helmet.

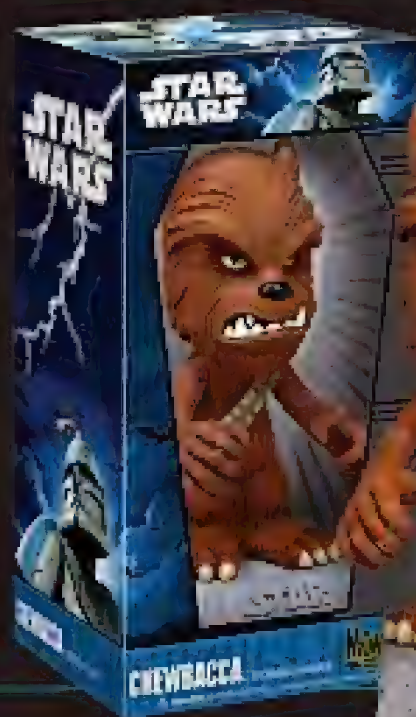
What was the evolution of the Vader/Frankenstein hybrid?

RS: Our Vader originally had white eyes with bloodshot veins, but ultimately the eyes were changed to a simple gloss black. We also did some cool colored rubs with Vader. One prototype had a lime monster-green rubbed in the cracks, another had a light blue rubbed in as well. We settled on a grey rub.

How about the zombie stormtroopers?

BM: Our stormtrooper is more of a damaged skeleton, because of the white armor.

RS: Our challenge was to take a helmet and suit of armor and make it skeletal with a zombie-like pose. Then we added cracks and damage to the sculpt.



"Chewie's furry self made perfect sense as a werewolf!"

Was the werewolf an obvious choice for Chewbacca?

BM: Chewie's furry self made perfect sense as a werewolf!

RS: Chewbacca was probably the easiest. Since he's already a little monster-like, we just made him darker and more menacing. Chewbacca's mouth has the classic werewolf underbite, and we gave him the tuft ears.

Was Yoda more challenging?

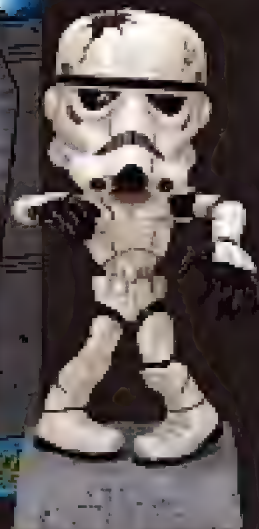
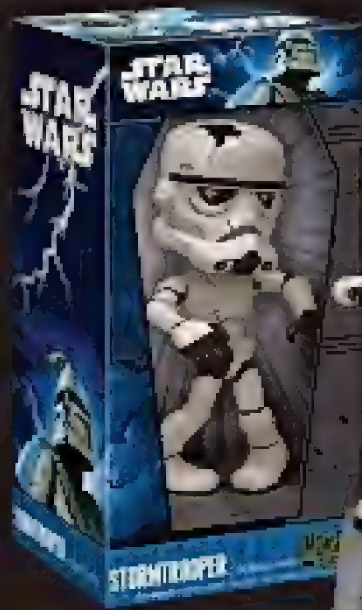
BM: Yoda's small stature limited him to either Quasimodo or a gargoyle.

RS: We had so many different takes on what Yoda should look like! The first Yoda concepts were variations of shrunken heads, zombies, and others were more extreme, and influenced by Ed Roth's Rat Fink. Some were very dark, others much more light-hearted. We brainstormed about 12 head variations, and Yoda ended up more of a decrepit Quasimodo

"Yoda ended up more of a mash up of a decrepit Quasimodo meets Peter Lorre."



Vampire Palpatine Concept Art



meets Peter Lorre. And his hunchbacked body was an easy way to add some deformity.

Can we expect a follow-up to the line for next Halloween?

BM: We have some nice ideas to flesh out, but right now we're considering Greedo as Creature from the Black Lagoon, Emperor Palpatine as a vampire, or maybe a Tusken Raider as a mummy.



Tusken Raider Mummy Concept



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MANY HAPPY RETURNS!

My name is Travis Faustin, and I'm a big *Star Wars* fan. I just recently celebrated my 13th birthday, and my parents surprised me with a trip to Walt Disney World's *Star Wars* Weekends. I met the youngest but most feared bounty hunter in the galaxy, Daniel Logan (the young Boba Fett). He really made my day when he sang happy birthday to me! And in front of everyone in his autograph line too! It was awesome! He also spotted me in the crowd during the motorcade and yelled "Hey Travis! Happy Birthday!" I also met Dee Bradley Baker (the voice of the clones and Captain Rex in *Star Wars: The Clone Wars*).

But my excitement didn't end there. Next, I met Temuera Morrison (Jango Fett), and that was a time that won't be soon forgotten! I loved seeing all of those people, but up next was my absolute highlight of the day! I met the man behind Boba Fett, Jeremy Bulloch! He's my favorite character. Well at least I got to meet him without being frozen in carbonite! I definitely had a Force-filled weekend!

Travis Faustin, via email



MAY THE GEORGE BE WITH YOU!

I love your magazine, and I thought I would submit this photo for possible inclusion in *Beauty Hunters*. I live in Chicago, near the Field Museum. As you may already know, George Lucas came through Chicago for the 30th Anniversary screening of *The Empire Strikes Back*. Being a lifelong *Star Wars* fan, and *Empire* being my favorite *Star Wars* movie, I couldn't pass up the opportunity to possibly meet the maker. So here's my best shot. I got an autograph, as well as a lifetime memory. Thanks George Lucas!
Kevin McCormick, Chicago, Illinois



WHAT'S GOING ON, BUDDY?

This year, as always, I went to *Star Wars Weekends* in Orlando, and I had the great honor of meeting Billy Dee Williams (Lando Calrissian). He was an extremely nice and polite man, who spent a lot of time with everybody who met him. His autograph is now my gem of my collection. Being able to meet one of my favorite *Star Wars* actors was a joy and an honor that I will never forget.
Chase Kiefer, Florida

OF COURSE I'VE LOOKED BETTER!

I met Anthony Daniels at the Video Games Live concert in Pittsburgh last November, and it just so happened that I was wearing my Boba Fett Marc Ecko hoodie. Mr. Daniels thought the hoodie was something really unique, and was more than willing to pose with the most feared bounty hunter in the galaxy! He was extremely nice, and I was grateful that he took the time to pose and speak with me.
Jason Parks, North Irwin, PA





**VOL.
151**

BANTHA TRACKS



**BY THE FANS
FOR THE FANS**

COMIC-CON TRENDS

I, like so many fellow pop culture fans, just returned from San Diego Comic-Con International. While many flew out last night or this morning, I hung around a little longer to make sure our giant *Star Wars* pavilion was packed up and shipped out. While I was heading into my office this evening, I got to thinking of the *Star Wars* fan trends I observed at the show.

Keep in mind that I don't get around a whole lot at Comic-Con. Our Lucasfilm *Star Wars* pavilion is more or less my home for a week. While I do not get to observe every corner of the con, I get a good look at the thousands and thousands of folks who come through the pavilion—maybe the largest on the convention floor—to see the sights, to see what's new in *Star Wars* exclusives, and to watch *Star Wars* footage new and old on our big video wall.

I decided to jot down my observations over the course of the four days of the event. Some of the observed trends surprised me, some thrilled me. And some observations simply entertained me.

Mary Franklin
Editor,
Bantha Tracks

All photos by Mary Franklin



FAN TREND 1: CLONES ARE COOL

When George Lucas started making the *Star Wars: The Clone Wars* animated television series, there were some adult fans out there who were less than thrilled about it. They wanted more movies. They wanted *live action*. It appears, however, that many of them decided to give the show a chance. This year at San Diego there were not only more adults who were posing with *The Clone Wars* characters in the pavilion, but the adults were noticeably thrilled about it, too.



GET IN TRACKS!



FAN TREND 2: WE HAVE THE BEST VIDEO WALL ON THE FLOOR

It rocks. Amazing images. This has nothing to do with this article really, except that I'm a total geek about the quality of this video wall.

FAN TREND 3: THE *STAR WARS* PAVILION IS DIVERSE

Each year the licensed products in the *Star Wars* Pavilion seem to get more and more diverse. Before we skewed toward toys and collectibles. Now we have more publishers, autographs, and also fine costumes, online video gaming for kids, belt buckles, ornaments, and super-deformed plush. This trend tells me that means we have all kinds of fans, of different ages, passions, and focus.



FAN TREND 4: EWOKS MAY BE MAKING A COMEBACK

They were all over the pavilion with enthusiasm, and were total showstoppers in their matching outfits. Thousands of photos snapped. But they are still Ewoks.





BANTHA TRACKS: BY THE FANS FOR



SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. All images should be good enough quality for print (i.e. non-pixelated at 300 dpi screen resolution). Ideal file size approx 1MB per image. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned.

Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of the official Star Wars Fan Club. Send your electronic files to banthatracks@starwars.com or send your snail mail to Bantha Tracks, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94139



FAN TREND 5: PEOPLE CAN'T WAIT TO PLAY TOR

Four times daily, and three times on Sunday, we played the cinematic trailer for The Old Republic, the massively multiplayer online game currently in production from BioWare and LucasArts. At every single show people gathered, looked up, and were riveted. They not only cheered at the end, they applauded at times throughout the trailer. It's clear that many are excited to play both Jedi and Sith in the upcoming game. Honestly, I work at a lot of the LucasArts shows, and I've never seen people so passionate.

In fact, the game trailers for The Old Republic and The Force Unleashed 2, stopped traffic more than anything else on our screen. Sorry, Ewoks... Oh wait. There were no Ewoks programmed on our screen.



FAN TREND 6: EVERYONE LOVES TROPIC TROOPERS

Who knew? Some members of my Elite Squad helped promote *Star Wars Celebration V* (August 12-15, Orlando, Florida) by donning tropical shorts and shirts over their trooper armor. It seemed no one could go by without having their picture taken with them.

There were also many people at this Southern California show who were planning to attend *Celebration V* in Orlando, across the country, in less than three weeks. This is not a new trend, however. *Star Wars* fans have always loved to party.

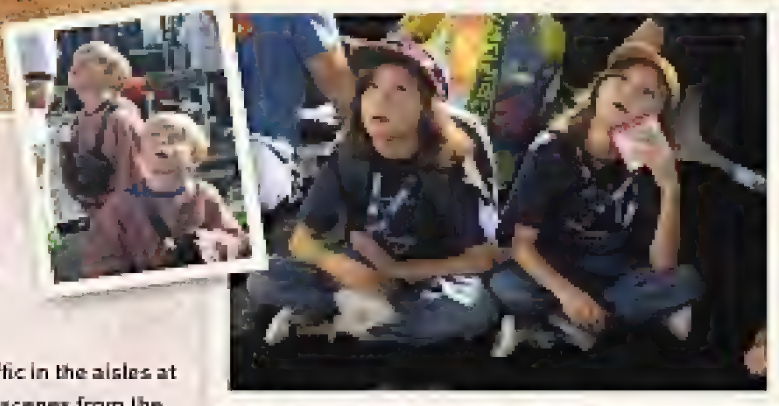
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FAN TREND 7: ALL ERAS ARE MAGIC

It used to be we would stop traffic in the aisles at Comic-Con International when scenes from the classic trilogy played on the video wall. We still do, but now *The Clone Wars* and our video game trailers seem to cast as large a spell as the classics. By anyone's observation, people just love *Star Wars*.

NOT A TREND, BUT A CONSTANT: *STAR WARS* FANS ARE ENDLESSLY CREATIVE

And talented and clever and fun. This costume delighted me. What a great effort by yet another talented and whimsical creator.



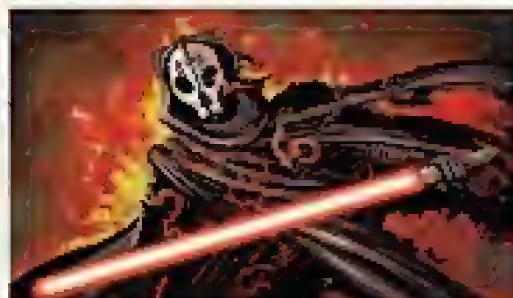
FAN TREND 8: KIDS CAN BE FANS ON THEIR OWN

For some time now, parents have been introducing their kids to *Star Wars*. But with the advent of *Star Wars: The Clone Wars*, there are kids out there who are teaching their parents to love the galaxy far, far away. This was evident at Comic-Con International. Kids often knew all the characters, planets, and ships, while their parents looked loving, but lost.

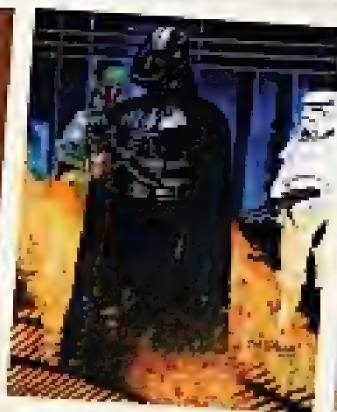


ART GALAXY

Darth Nihilus by Mack Rehkopt.
"I'm an illustrator from Ontario, Canada. All my images are digitally drawn and painted using Photoshop. I've been a *Star Wars* fan since 1977, and an illustrator/painter/sculptor since 1987. I apologize for taking 25 years to send in my *Star Wars* artwork, but I've been busy sculpting dinosaurs."



Darth Vader waits for his carbonite prize. Acrylics and color pencil by Bill Pullowski. In honor of the 30th anniversary of the release of *The Empire Strikes Back*.



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RED FIVE

JOHN JACKSON MILLER'S COMIC PICKS



STAR WARS FANS KNOW EVERY DETAIL OF THEIR BELOVED SAGA, BUT WHAT ELSE SHOULD THEY BE EXPLORING? WE ASKED WRITER JOHN JACKSON MILLER (*KNIGHTS OF THE OLD REPUBLIC*, *KNIGHT ERRANT*) TO RECOMMEND FIVE MUST-READ COMICS SERIES.

Crisis on Infinite Earths #1-12 (DC, 1985)

Readers who focus on continuity will amaze to the challenge Mary Wolfman takes on in this king of all continuity fixes, reconciling 50 years of superhero history from multiple publishers into one timeline.



Dreadstar #1-40 (Marvel/ Epic & First, 1982-89)

Jim Starlin's story of rebellion against the galaxy-ruling Instrumentality is full of twists and turns, and one of the inspirations for my *Knights of the Old Republic* run.





3

Micronauts #1-11 (Marvel, 1979)

Partially inspired by *Star Wars* — dig Baron Karza's crazy helmet! — Bill Mantlo and Michael Golden's ambitious opening storyline pits (Kenner competitor) Mega's action figures against one another in a cosmic war that's fun to follow.



4

Star Trek: Debt of Honor (DC, 1992)

The best *Trek* graphic novel, *Debt of Honor* weaves old and new casts in a time-spanning story that cleverly unites events in the TV shows and movies.



5

Usagi Yojimbo (Fantagraphics & Dark Horse, 1987-present)

Jedi-philes will find lots to like in Stan Sakai's adventures of Miyamoto Usagi, a masterless samurai rabbit doing good deeds in Japan's Middle Ages. Lots and lots of stories!



THE SAGA CONTINUES.... NEXT ISSUE!

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THE MAKING OF *STAR WARS:
THE FORCE UNLEASHED II*

**STAR
WARS**
INSIDER

US NEWSSTANDS: OCTOBER 26

UK NEWSAGENTS: NOVEMBER 4

Difficult to see the future is. Contents subject to change!